PHOTOPLAY

April
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At the first blush of Womanhood

by
VALDA SHERMAN

Many mysterious changes take place in your body as you approach womanhood. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and is especially evident in young women. It causes an unpleasant odor on both your person and your clothes.

No need for alarm—There is nothing "wrong" with you. It is just another sign you are now a woman, not a girl. It is also a warning that now you *must* select a truly effective underarm deodorant.

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PHOTOPLAY

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— and the men in her life!

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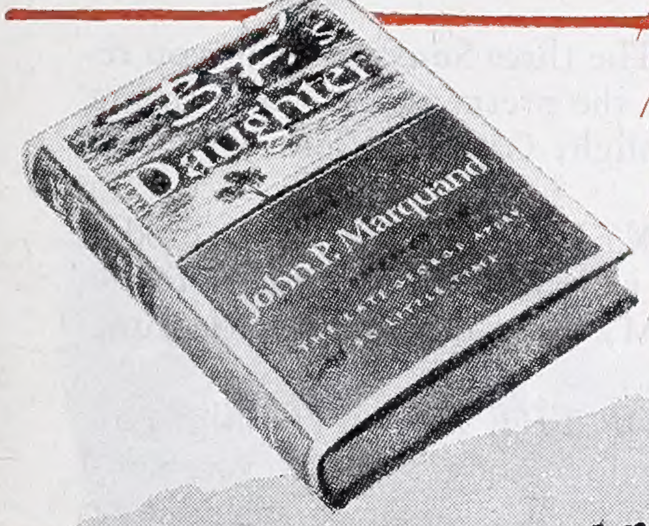
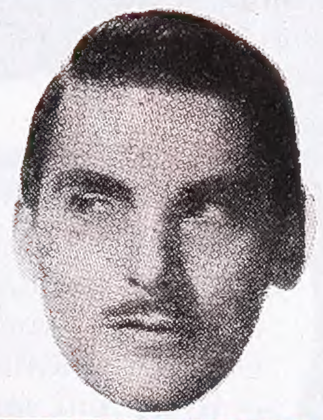


"She's **ARROGANT** but perhaps I spoiled her!"



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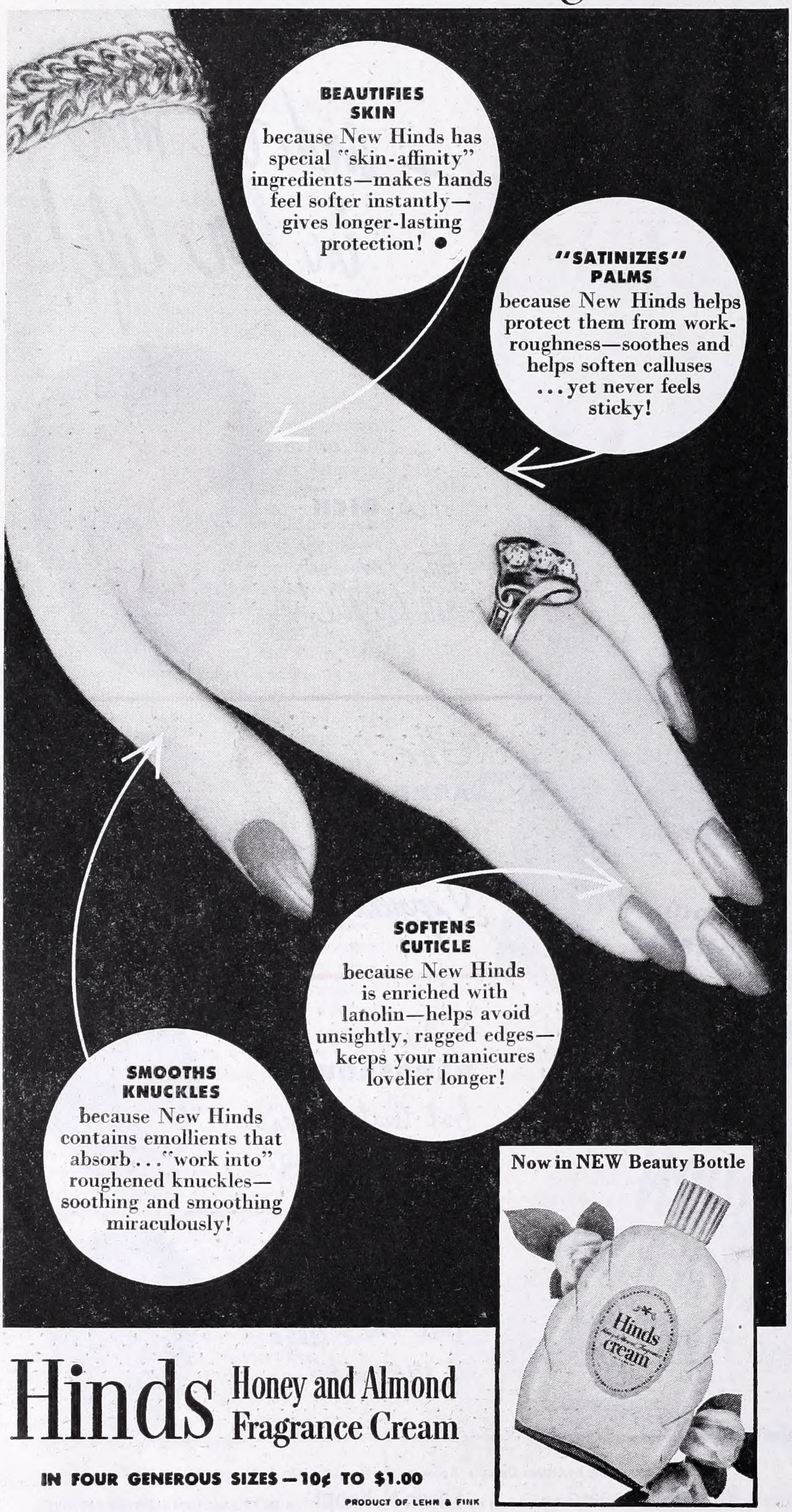

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By Lester Gottlieb

ROAD TO RIO: Outstanding is "You Don't Have to Know the Language" which Johnny Mercer (Capitol), Tex Beneke (Victor) and Buddy Clark with Xavier Cugat (Columbia) have grooved. Margaret Whiting (Capitol), Frank Sinatra (Columbia), Art Lund (M-G-M) and Beneke, click with the ballad "But Beautiful" while the English thrush Beryl Davis (Victor) helps herself to the witty "Experience" number.

JANE RUSSELL: The shapely "Outlaw" siren sings expertly in an album that includes such oldies as "Body and Soul," "Love For Sale," "Do It Again." (Columbia)

THE LAST ROUNDUP: The Sons of the Pioneers (Victor) come up with an excellent platter, pairing the title ditty with "160 Acres."

TISA: The three Suns will help you remember the pretty sound-track theme, "Candlelight Cafe." (Victor)

IF WINTER COMES: Both Freddy Martin (Victor) and Johnnie Johnston (M-G-M) have disked the title tune.

SIGN OF THE RAM: The film's attractive love song, "I'll Never Say I Love You," has won two splendid recorded offerings: Kate Smith (M-G-M) and Clark Dennis. (Capitol)

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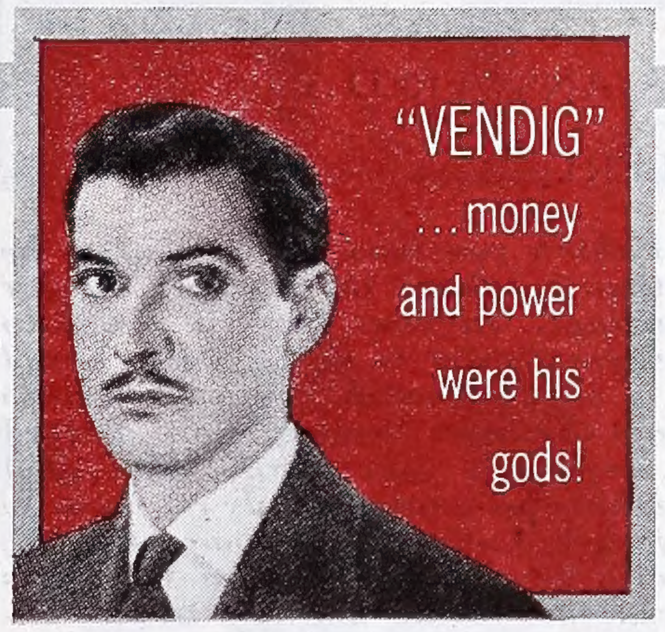

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What Should I Do?

Claudette Colbert, delightful star of "Sleep, My Love"

YOUR PROBLEMS ANSWERED

BY CLAUDETTE COLBERT

Dear Miss Colbert:

I am thirty-one and have been married twelve years. My husband and I were deeply in love until a year ago when I found out that he had been dating my younger sister, who is different from me in every way. She is divorced and admits that she gets a kick out of flirting with every man who comes along, especially a man with a jealous wife. She has told a mutual friend that my husband cares for her, not for me.

We have two daughters, and I am certain my husband loves them. We wouldn't think of parting, but it is miserable to live like this. My husband tells me repeatedly that he loves me, although I have never once said a word to him about the gossip.

I used to have an awful time getting him to take me out to my home to visit my parents. Now that my sister is living with them again, my husband frequently suggests that we call on "the family."

What can a woman do in a case like this?

Edna O'T.

I think you have every right to be optimistic about the future of your marriage. In your case, it seems to me, your sister is the aggressor—and it is always foolish for a woman to adopt that role. Never by word or deed let anyone in your family know what you have been told. Simply refuse to be a jealous woman. Love your husband, praise him for the happiness he has given you, for his devotion to his children, for his success as a home-maker. Contrast your own happy state with that of your sister.

Don't be hurt. Be as steadfast as the rock of Gibraltar. You will weather this storm.

Claudette Colbert

Dear Miss Colbert:

I am just finishing my last year of high school so I think it is time to decide on a college. I am interested in journalism, but do not know where I can go to take the best course offered. My family will send me wherever I wish.

I hope you can help me.

Vista C.

In the last analysis, it is not the school, nor the particular newspaper on which your first experience is gained, but the individual who determines how "good" a particular school of journalism is.

Newspaper people tell me that, traditionally, this country's most exacting and most professional school of journalism is located at the University of Missouri. However, Columbia University's School of Journalism has turned out many famed reporters and so has the University of Colorado whose graduates cut their writing teeth on Denver Post type. Eugene Field, Damon Runyon, Bide Dudley and Gene Fowler are but four of the great names whose springboard was The Post.

Claudette Colbert

Dear Miss Colbert:

My father is married to my second stepmother. Both my stepmothers have used the "soft-soap" treatment on me. I am nineteen and my mother, whom I worshipped, has been dead ten years. Recently my (*Continued on page 8*)

Also makers of famous Fleer's Dubble Bubble Gum

The Adventures of Robin Hood

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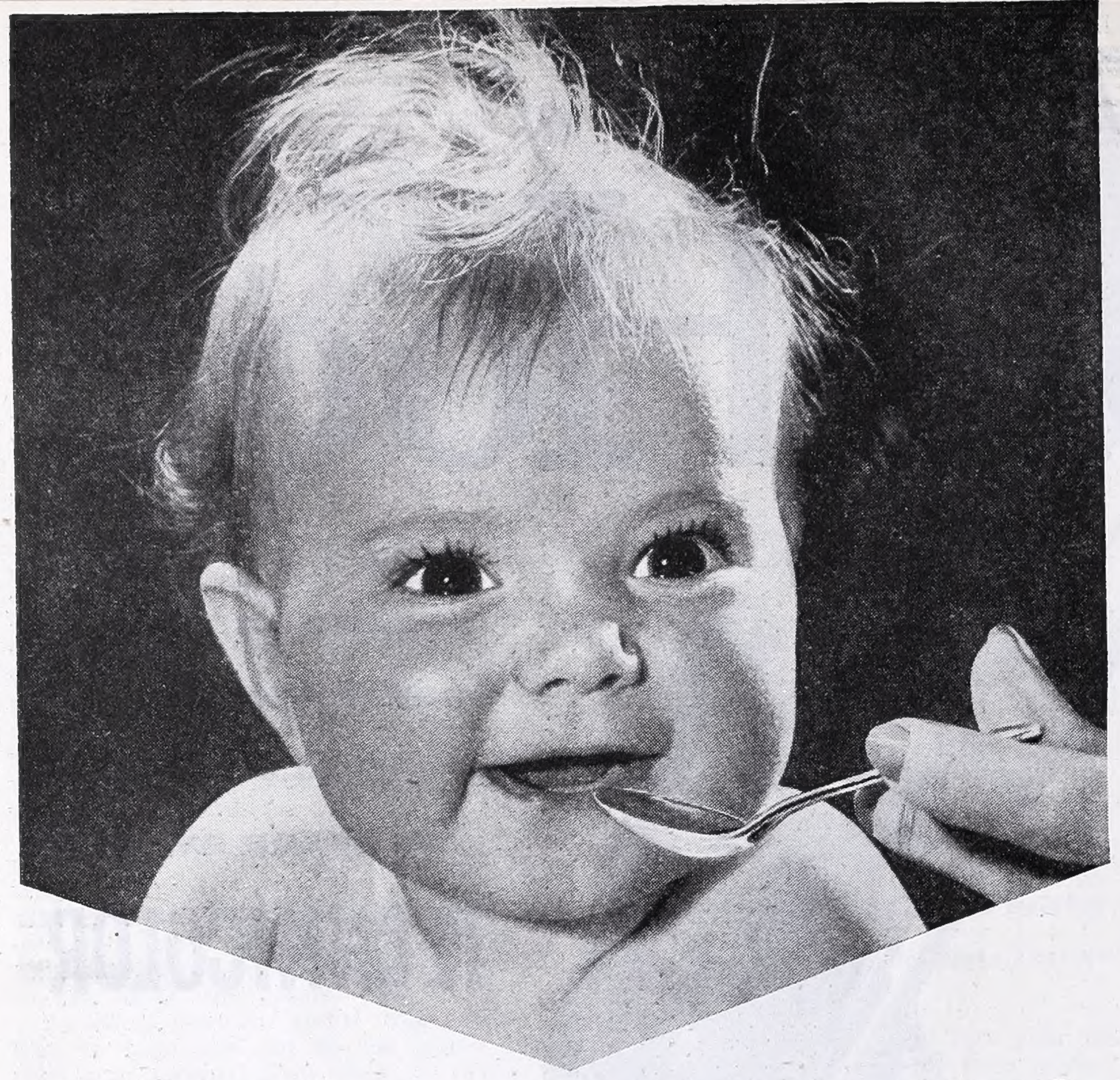

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Clue No. 1

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Clue No. 2

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(*Continued from page* 6) father gave my new stepmother all of my own mother's linens. They were things that my mother had embroidered or crocheted herself, things I would have liked to have when I marry. My mother's sewing machine was given to me when she died. Also, I was told that when I married I'd get my mother's and father's bedroom suite. But from the present look of things I will never get these things. I have never permitted anyone to use mother's sewing machine and I won't until I have a daughter of my own. If anyone tries to get any of my mother's possessions, I will fight harder than I have ever fought for anything.

Both my stepmothers saw more of my father than I did. I have no privacy with him. When I am talking to my father, my stepmother will interrupt if there is something she wants to talk about. Slowly but surely I am getting pushed out. I love my father more than anything in the world and want to have a true father-daughter companionship. What can I do?

Le Maire B.

You apparently are an unhappy girl, hurting yourself with needless anger and ill-founded jealousy.

You say that both of your stepmothers tried the "soft-soap" treatment on you. This means to me that both of them tried to win you over, tried to make a friend of you, but you would have none of it. Much of your unhappiness stems from a serious misunderstanding of your place in your father's affection. I am positive that he loves you deeply.

But you must remember that every man and every woman searches this world for a mate. No child, however devoted, can supply to a man the love he needs from his mate. To be jealous of that relationship is a foolish waste of time and emotion. The other things you mention in your letter, the distribution of possessions, are minor. If you can get straightened out in your own mind, these piddling little occasions within the family aren't going to bother you.

Claudette Colbert

Dear Miss Colbert:

The girls I go with have started a new teen canteen. We have a juke box, plenty of records, a Ping-pong table and a small refreshment booth. We are properly chaperoned by mothers and we have gotten off to a fine start.

But quite a few members do not dance. Since there is only one Ping-pong table, there is nothing for these members to do.

We are afraid of losing some of our members because of this problem. Could you give us some suggestions?

Amapola I.

First of all, some of the boys should construct a dark room for amateur photographers. A camera club could be formed within your canteen, and an exhibit maintained on one wall space.

You should get in touch with your local children's hospital and with the nearest veterans' hospital. The girls in your group who do not dance could occupy themselves with making doll clothes or repairing toys for the sick children; the boys could busy themselves re-painting battered playthings.

For the veterans' hospital, you could make cartoon books. This is easily done by collecting old magazines, cutting out the cartoons, then pasting them in loose leaf notebooks. The sale of the paper in discarded magazines should provide the money to buy the notebooks.

Try to arrange to have a dancing teacher come in occasionally to teach the rumba or some dance steps that your group is anxious (*Continued on page* 10)

You may hate Leah...

or love Leah...

but you'll never,

never, forget

Leah!

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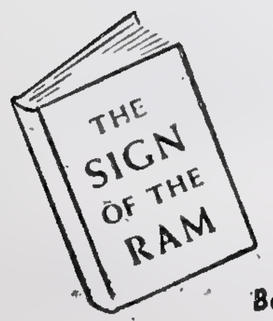

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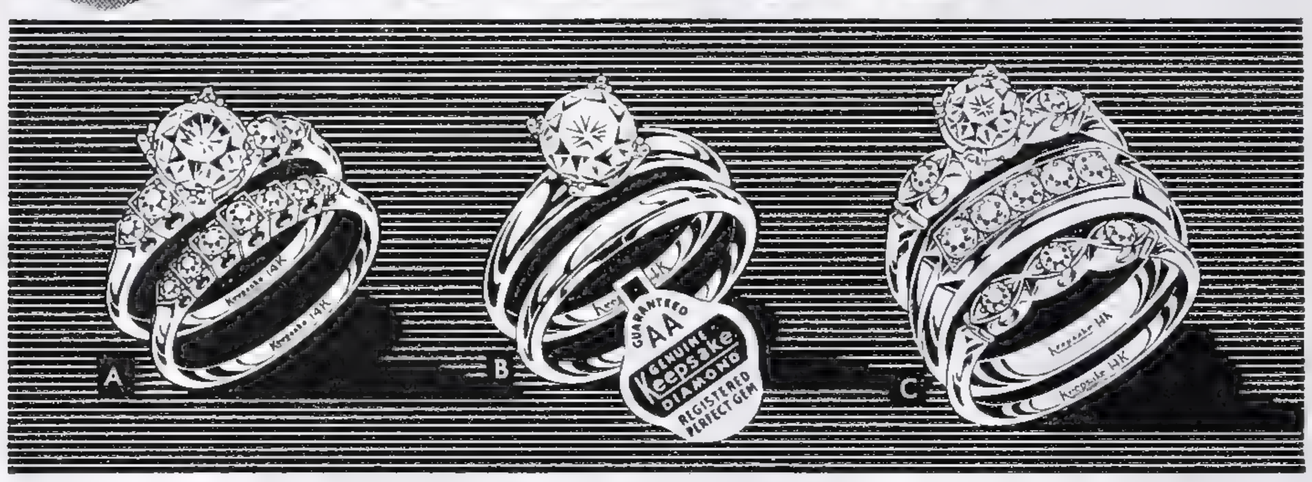

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(Continued from page 8) ***to learn. I am sure that once you get started a lot of ideas will occur to you.***

Claudette Colbert

Dear Miss Colbert:

My problem began when I was a child. My father was a drunkard, my parents were always quarreling, my mother nagged. We nine children were half-starved and clothed in rags. Because Dad was in jail most of the time, other children in our town were forbidden to play with us.

When I was fourteen, we moved to a larger city where we were unknown. My sisters and brothers made new friends and seemed to forget how we had been treated. I still felt that the kids were laughing at me and considered me inferior. I remained alone and spent my time day-dreaming.

When I was seventeen I went to Washington, D. C. where I got a job as a waitress in order to force myself to mingle with people. I couldn't remember orders, walked around in a trance and was soon fired. I worked in a mental hospital for six months in hope of scaring myself into becoming cheerful, sensible and poised. Then I joined the WAC and served for two years. The Army helped more than anything else. I had a feeling that we were all treated alike—no one had an advantage unless it was earned.

I have been out of the Army a year and am going to business school. Although I have improved a lot, I still have a long way to go in order to become free from fear, well-balanced and self-confident.

I would appreciate your advice as I am terribly unhappy and I do need help.

Bidella M.

Your first step toward mental health must be a calm, intelligent acceptance of the fact that each of us is more or less the victim of the environment and the age in which he lives. If you think that your childhood was unjust, think further what it would have meant to you if fate had allowed you to be born in Hiroshima.

Your brothers and sisters accepted their bad luck and shrugged it off. When better times came, they accepted them and profited. You only brooded.

The thing for you to do now is to accept your past and to profit by it; make a fresh start. People in this world are too busy worrying about themselves to laugh at you.

Claudette Colbert

Have you a problem which seems to have no solution?

Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, California, and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

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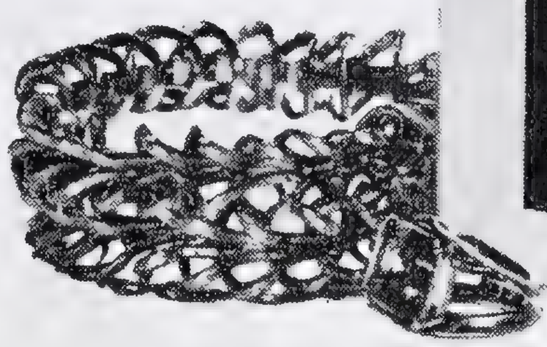

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MADE BY THE MAKERS OF FAMOUS WOODBURY FACIAL SOAP AND OTHER AIDS TO LOVELINESS

Ava Gardner came between best friends Peter Lawford and Keenan Wynn—for the premiere of "The Paradine Case"

Oleg Cassini, Mocamboing with Gene Tierney, hopes to persuade Gene, now suing for a divorce, that she doesn't want it

INSIDE STUFF

Cal York's Gossip of Hollywood

Rory Calhoun took favorite date, Vera-Ellen, to premiere. Rory's preference for this cute dancer is the clue to his real romance

Hearts and Some Flowers: Bob Topping and Lana, visiting with Cal, reveal their attachment is serious, so look for wedding bells when Bob is free . . . Cal hears the romance between Victor Mature and Dorothy Berry is over. Dorothy, who is ill in a sanitarium, is so depressed about her illness and uncertain of her chances for regaining health, that she has asked Vic to release her. Vic met Dorothy, a young widow, and her son at Laguna last year and fell in love with both . . . Clark Gable, who has been nursing an injured leg in Tucson, Arizona, has little thought for any of the Hollywood fair ladies at the moment. However, Clark may go East to visit Dolly O'Brien after his leg is better. But sweet and pretty Virginia Grey is still in the picture . . . Jack Carson thinks so well of Doris Day, he may call finis to his marriage. At least it would spare Hollywood all those reunion and separation rumors . . . Annabella finally divorced Tyrone Power, which leaves us with the question of the month: Will Annabella return to France to marry her wealthy suitor? And will Tyrone's romance with Linda Christians survive a year's wait before the divorce is final? . . . Jack Oakie, who couldn't seem to make up his mind between the ex-Mrs. Oakie and cute Vicki Horne, has decided on another movie, "Burlesque," with the woman status, so far, strictly quo.

Sick List: Hollywood's most unwelcome visitor, Virus X, emptied sound stages, offices and night clubs, as actor after actor succumbed to the fever and nausea. Errol Flynn was rushed to the hospital with a 104 fever, while Mrs. Flynn recovered at home under an oxygen tent. Glenn Ford collapsed. Bette Davis retired in defeat. Lucille Ball, playing "Dream Girl" at the Los Angeles Biltmore, took to her bed and Robert Hutton and his Cleatus also fell under the X appeal. All over town doctors were tearing from one star's home to another.

Here and There: Dan Duryea, the meanest of meanies, with his hair lightened for "Another Part of the Forest," took a terrific ribbing from his two teen-age sons. "Hi ya, Pop," the boys constantly greeted Dan, "going out to have your curls touched up?" . . . Donald O'Connor wrote a part into his personal appearance skit for his cute wife Gwenn. Both are certain their baby Donna will be a great actress . . . Sight of the week was Bill Powell carrying a live mermaid in his arms and dumping her straightway into a bathtub. And the expression on the face of the mermaid (Ann Blyth) had everyone on the "Mr. Peabody and the Mermaid" set in hysterics. Bill, trimmer and slimmer, never looked better . . . Fredric March and Florence Eldridge, playing together as man and wife in "Another Part of the Forest" and "The Judge's Wife," have sent their two children back East to school, but will join them in the spring. Can't interest Fred and Florence in Hollywood as a permanent home.

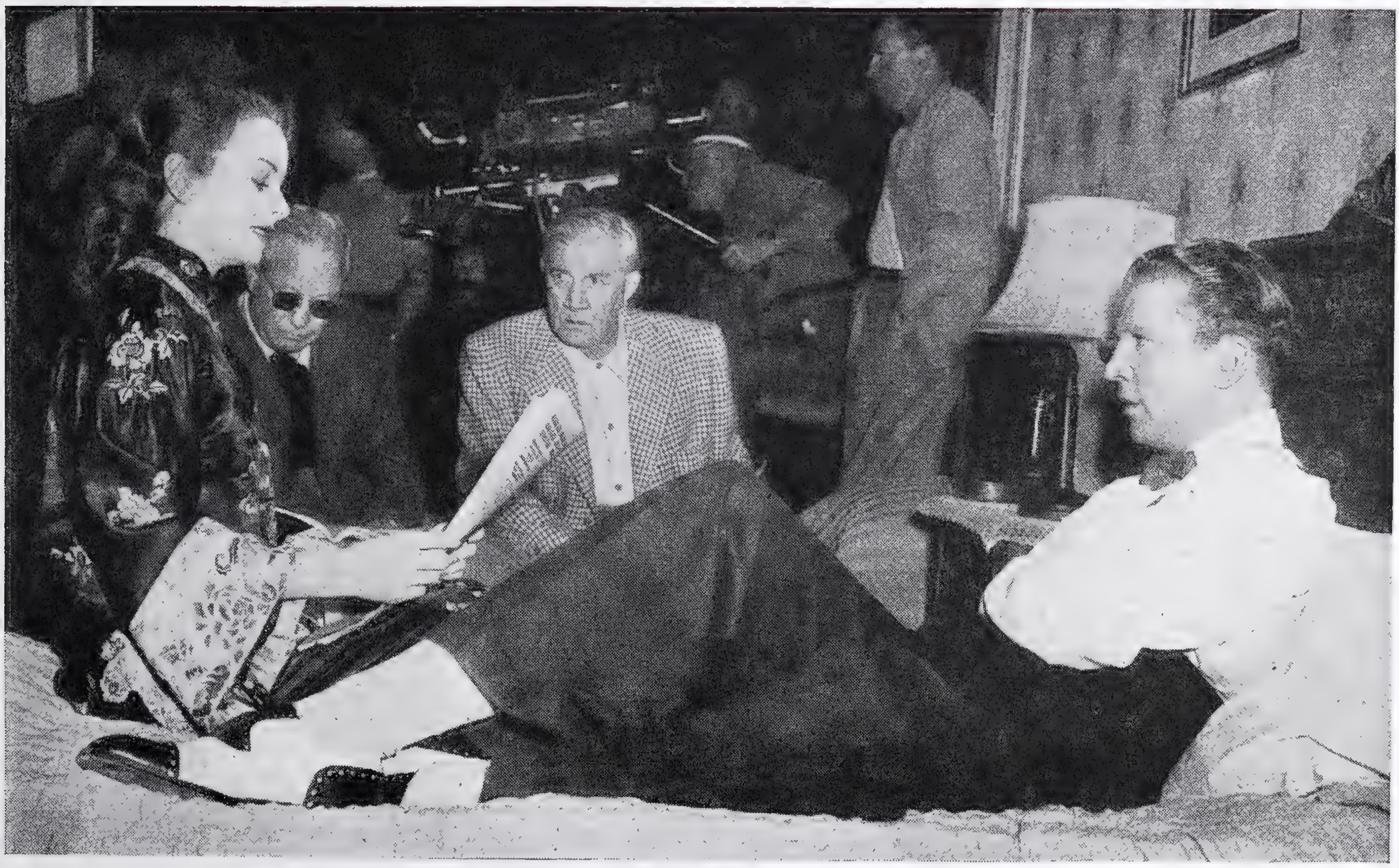
Happy Couple: It is in their homes that the real emotions of Hollywood couples become apparent.

It's happiness all the way with the Louis Jourdans. With the French Jourdans the underlying factor is gratefulness—gratefulness for being in Hollywood, a part of it, belonging to it. As a dinner guest, Cal was proudly shown about their new home, as yet incompletely furnished, but promising under the deft directions of Qui Que (pronounced "Keeck") Jourdan, to become a beautiful home. Maria Montez and Jean Sablon, also guests, and Robert, Louis's younger brother just over from Paris, relaxed in the pleasant atmosphere. If you've glimpsed Louis in "The Paradine Case" and "Letter from an Unknown Woman," you know he's here to stay.

Party News: Cornel Wilde, roaming from party to party quite alone, became an object of speculative glances throughout the finishing weeks of his picture "Walls of Jericho." At the Madeline Hoffman soiree, Cornell smiled enigmatically when questioned about Pat. He seemed to avoid the

Hear Cal York on "Hollywood Headlines"—Saturday morning on ABC—10:30 EST; 9:30 CST; 11:30 MST; 10:30 PST

Jeanne Crain and dancing Dan Dailey do their parts for director Floyd Bacon on set of "You Were Meant for Me"



INSIDE STUFF

The Douglas Fairbanks Jrs. put in a smart appearance at that smart affair, "The Paradine Case" premiere

March will be a big month for breezy Betty Hutton and her husband Ted Briskin. They both hope it's a boy!

fun, too, at our corner of the table made up of producer Bill Perlberg, who gave us that wonderful film "Miracle on 34th Street," and his cute wife; director Bruce Humberstone and his fiancee Helen Walker; Randolph Churchill, Winston's son, on a lecture tour of America; Philip Reed; Mocambo owner Charlie Morrison. Richard Ney brought his latest flame, Janet Thomas, and Ginny Simms, who is expecting another baby, arrived with her husband Hyatt Dehn. Only Cornel seemed unhappily lost.

Debutante Johnson: The voice over the wire was so full of happy excitement it took Cal a half minute to realize it was Van Johnson, conveying the message, "It's a girl. An eight-pound, six-ounce, red-headed girl."

Little Miss Johnson, later named Schuyler Van, couldn't have been more welcome. Evie's two small boys make their home with Evie and Van, and in this masculine domain a little girl is sure to be doubly cherished.

A few days after the first message, Van phoned again from his home to tell us how very, very ill Evie had been. "But thank heavens she's better now," he said.

In the background we could hear the boys' voices and Van's gentle asides, of, "Why you washed your hands like good boys. That's fine." There was so much fatherly affection in the tones, we knew little Schuyler Van was going to a home full of all the love and care a little girl could ask for.

Lancaster News: Through horn-rimmed glasses, Burt Lancaster eyes Hollywood with realistic detachment. He says little, goes his own way and refuses to be impressed with superficialities. However, in spite of Burt's "Brute Force" roles, he is wholeheartedly generous. After his brother's death a year ago, he brought his sister-in-law to Hollywood and as house manager, Mrs. Lancaster takes many responsibilities from Burt's wife, leaving her time to take full care of their young son Bill.

Recently Burt brought Nick Cravett to Hollywood, too. Nick, who was Burt's partner in a trapeze act, will work in pictures and double as Burt's trainer. Eventually, maybe, Burt and Nick will go on tour in an acrobatic act.

And maybe you think fans won't jam theaters to catch that feat.

A Three-leaf Clover, Please: Don Taylor, the detective in the film "Naked City," is certain Old Man Hard Luck has a hex on him and his family. At M-G-M, Don was up for and lost four roles to Robert Walker. Remaining at Universal-International after "Naked City" was finished, Don was promised the lead in "One Touch of Venus" when who should emerge from a six months' retirement and ask for the part but Robert Walker again. He got it, too.

To really sadden their hearts, the Taylors lost their second child and their pet dog ran away.

When things couldn't seem to get worse—they did. Mark Hellinger, to whom Don was under contract, died suddenly and Don lost a friend and a job. "I'm not crossing a street without looking both ways," Don says, "and haven't had my fingers uncrossed for days."

A Toast to Ann: Ann Sothern has finally decided to end her marriage to Robert Sterling. Robert, since his return from the service, has seemed restless, unsure of himself and of what he wanted from the future. After a trying series of trial separations and reunions, these two genuinely nice people have agreed to end it legally.

We remember how tenderly Ann spoke of Bob throughout the war years. We remember the pride in her voice as she said, "*My husband* is a flyer, too." And we knew how much she dreaded the idea of having their beautiful little daughter brought up in a fatherless home.

Knowing all these things, a few of us, John Hodiak and Anne Baxter, Jerry Asher, Cesar Romero and his pretty sister, director and Mrs. Walter Lang, Mark and Annelle Stevens, and Ann's family, gathered to wish Ann godspeed on her trek to Sun Valley.

Unaccountably, a note of gaiety crept into our party. Everyone afterwards pronounced it the best of the year. So determined were we that Ann should not be downcast, our determination grew into genuine enjoyment. Mark, who usually retires within himself at gatherings, was the life of the party. His and Annelle's present happiness is gratifying to see.

We left Ann with a smile on her face and an impulsive invitation to "do it again" when she moves into her new Beverly Hills home.

INSIDE STUFF

Lovelier by comparison are brunette Gail Russell and blonde Joan Caulfield

Honors: When one of Hollwood's own comes in for an honor, his friends are there to pay him tribute. So Cal was not surprised to see James Cagney and his wife at the reception given Robert Montgomery by Charles Boyer at his French Foundation. Robert was given a medal of honor by a French general for his aid to France during their early war years.

Jimmy's face radiated pride in his friend of long standing and he was, we noticed, among the first to shake Bob's hand. Annabella, chic and lovely, greeted the French Consul. Looking as picture-fatigued as they claim, Dick Powell and June Allyson, also among the guests, assured Cal they were soon to take a vacation.

Chuckle of the Month: Motherhood left Bette Davis not only thrilled, but incredulous.

"In fact," Bette laughingly confided to friends, "for the first few months I found myself beside her crib cooing 'Come to Auntie Bette, come to Auntie Bette'."

Incidentally, Bette and husband William Sherry are determined not to become gushy, possessive parents. Promptly at six-thirty, little Barbara is whisked off to bed and if visitors anxious to see the baby are tardy, there is no relaxing of rules for another good night. Mother "Auntie Bette" is determined little Barbara shall be free from the coddling that can lead to so many complexes.

The New Anne: "Come have dinner with a golf widow," Anne Baxter telephoned. So Cal trotted up to her lovely hillside home one evening to find the new, svelte Anne waiting in her charming living room.

As we looked at Anne in her trim black frock, we thought again of something director Walter Lang had said. "It's impossible to believe a plump, chunky youngster could grow into such a beautiful woman almost overnight." And beautiful Anne really is. Also we believe Anne to be one of the most interesting and intelligent women in Hollywood. Certainly the wisdom she brings to her marriage with John Hodiak is reflected in their happy well-being together.

It was Anne who suggested John take up golf to release the tension of mind and body that, constantly pent up, can

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Do men see thrilling

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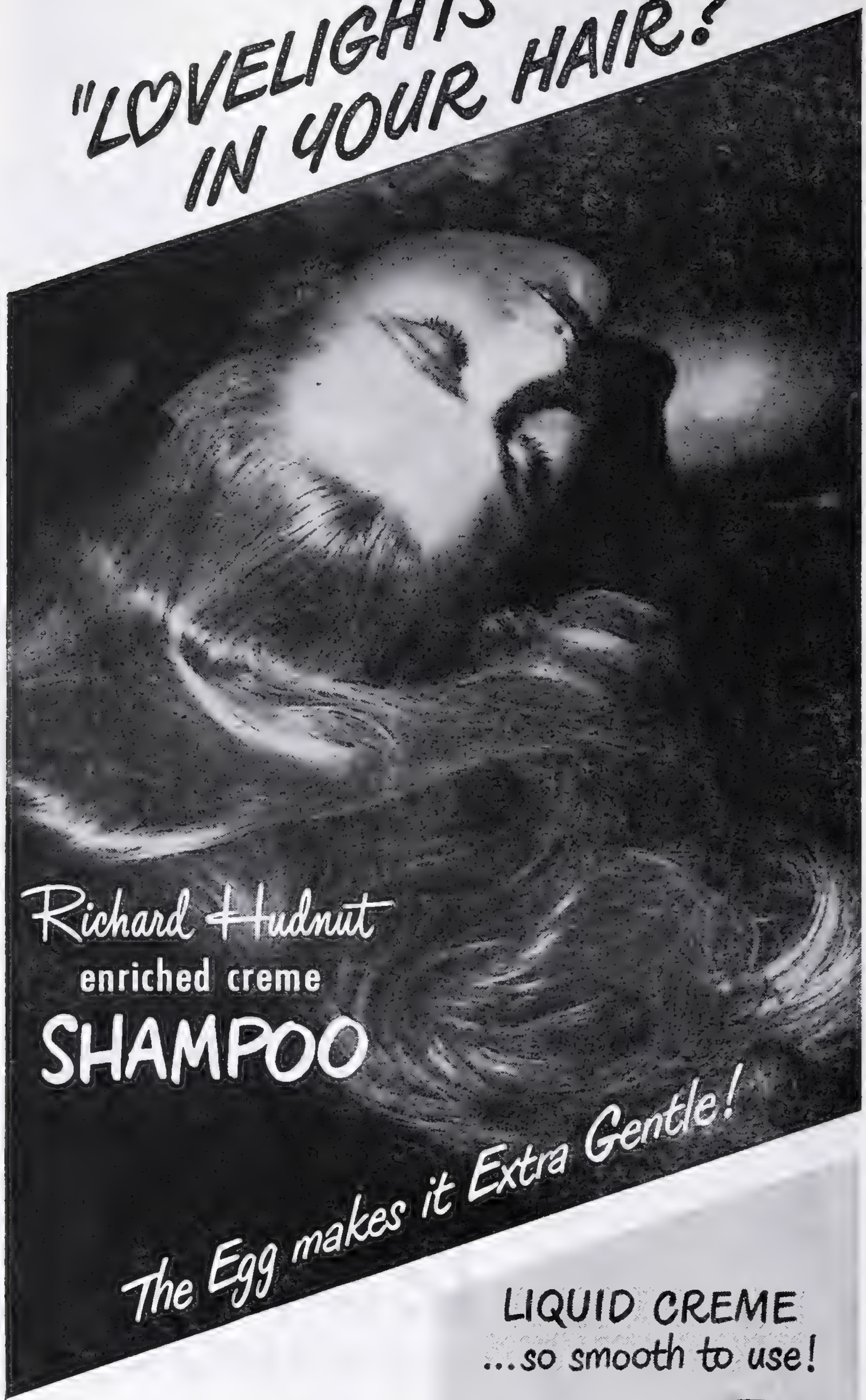

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A New Kind of Hair Beauty from a World-Famous Cosmetic House

INSIDE STUFF

The mighty mike stopped Jane Powell and Marshall Thompson at recent premiere

lead to certain unhappiness. That he developed into one of the top notchers at the game—good enough to be invited by Bing Crosby to play in the Del Monte tournament—is a great source of pride to Anne.

Anne and John are wise enough to get away from Hollywood between pictures. In fact they are planning a real home somewhere near San Francisco and to live only in Hollywood while working.

Anne proudly displayed the new frock she'd bought that day; a red taffeta top to a black ballerina skirt. A size ten if you please, and a bit too large at that.

To our question of how she'd accomplished such a miracle, Anne confided she'd gone away for five weeks, ate only breakfast and lunch (no dinner), and walked a mile a day. And yet we saw no evidence of a continued diet as Anne generously spread her brown-sugared pear with slices of frozen cream.

"I've been signed for Tyrone's new picture, 'That Old Magic,'" she told us. "Do you think he'll approve?"

"Approve? He'll be delighted," we assured her. Of course he was and why

(*Continued on page* 21)

Turhan Bey escorted French import Corinne Calvay to "Paradine Case" premiere

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1 egg

Melt butter; cut cheese in pieces; add to butter with salt, mustard and cayenne. Cook stirring constantly, adding enough beer to make mixture smooth and creamy. Beat egg; add to mixture. Serves 4. Garnish with crisp bacon and tomato slices.

For real taste pleasure serve an inviting glass of Miller High Life Beer with each serving of rarebit.

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Brief Reviews

✓ (F) *ALWAYS TOGETHER*—Warners: A light-hearted romance about a pair of young hopefuls who almost let a million bucks come between them. Robert Hutton and Joyce Reynolds are the squabbling couple. With Cecil Kellaway, Ernest Truex. (Mar.)

✓✓ (F) *BAMBI*—Disney-RKO: Disney's four-legged creatures are endowed with true nobility while man is the heartless hunter invading their paradise. *Bambi* and his friends provide a welcome refuge from reality. (Mar.)

✓ (F) *BILL AND COO*—Republic: Ken Murray's Trucolor novelty is especially designed for the small fry but enjoyable for grown-ups, too. (Mar.)

✓✓ (F) *BISHOP'S WIFE, THE*—Goldwyn: Film-goers geared to speed may find the pace of this Christmas fable too leisurely, but the more discriminating will applaud it. With Cary Grant, David Niven and Loretta Young. (Jan.)

✓✓ (F) *CAPTAIN BOYCOTT*—Rank-U-I: Man's age-old fight for food and shelter is the theme of this first-rate film. With Cecil Parker, Stewart Granger, Robert Donat and Kathleen Ryan. (Feb.)

✓✓ (F) *CAPTAIN FROM CASTILE*—20th Century-Fox: Romance, adventure and history blended in a picture that catches the eye and stirs the imagination. From Spain of 1518, Tyrone Power flees to the New World with pretty Jean Peters and Lee J. Cobb. They join Cortez and have a lively time. Cesar Romero lends color to the role of Cortez. (Mar.)

✓✓ (F) *CASS TIMBERLANE*—M-G-M: Spencer Tracy, as a middle-aged, small-town judge, invites trouble when he weds impetuous, young Lana Turner from the wrong side of the tracks. Zachary Scott is the threat to their May-December match. (Feb.)

✓ (A) *DAISY KENYON*—20th Century-Fox: Joan Crawford's problem in this domestic drama of marriage and divorce is: Should she hold on to the attractive but already married Dana Andrews, or forget him for unattached Henry Fonda? (Feb.)

✓✓ (F) *EXILE, THE*—Universal-International: Douglas Fairbanks Jr puts on a good show as Charles II exiled in Holland. He has Paule Croset and Maria Montez to flirt with, Henry Daniell to fight with in this entertaining picture. (Feb.)

(F) *FABULOUS TEXAN, THE*—Republic: Texas, after the Civil War, is the scene of all the trouble with the state police acting as the cruel oppressors of a freedom-loving people. With William Elliott, John Carroll, Catherine McLeod, Albert Dekker. (Mar.)

✓✓ (A) *FOREVER AMBER*—20th Century-Fox: A lavish production with Linda Darnell as the bold beauty who climbs love's ladder until she reaches the throne of Charles II. Cornel Wilde is her real lover but she dallies with Glenn Langan, Richard Greene, John Russell, Richard Haydn, George Sanders. (Jan.)

✓✓✓ (F) *GENTLEMAN'S AGREEMENT*—20th Century-Fox: Here's a powerful plea for fair play toward all minorities plus a stirring love story. Gregory Peck is excellent as a writer given a tough assignment; Dorothy McGuire, John Garfield and Celeste Holm contribute praiseworthy performances. (Feb.)

✓✓ (F) *GOOD NEWS*—M-G-M: Oh, for a college education with such cute classmates as June Allyson, Peter Lawford, Patricia Marshall, Joan McCracken, Ray McDonald and Mel Torme. They hit the right note in a Technicolor musical. (Feb.)

✓✓ (F) *GREEN DOLPHIN STREET*—M-G-M: With an earthquake, tidal wave, shipwreck, jungle warfare, this overlong adventure story gives you more than your money's worth. With Lana Turner, Donna Reed, Richard Hart and Van Heflin. (Jan.)

✓✓ (A) *HIGH WALL*—M-G-M: This psychological whodunit with Robert Taylor, Audrey Totter, Herbert Marshall is as exciting as they come. (Mar.)

✓ (A) *I WALK ALONE*—Paramount: Action galore here. Burt Lancaster is an ex-convict who feuds with former night-club partner Kirk Douglas, while slinky Lizabeth Scott sings torch songs. (Jan.)

✓ (A) *IF WINTER COMES*—M-G-M: Poor Walter Pidgeon is a much misunderstood man just because he's kind to little Janet Leigh. Walter's shrewish wife, Angela Lansbury, believes the worst but his real love, Deborah Kerr, knows better. (Feb.)

✓ (F) *IT HAD TO BE YOU*—Columbia: Ginger Rogers plays a flighty female who jilts three grooms at the altar. Just as she's about to marry Number Four, up pops dream man Cornel Wilde. (Jan.)

✓ (F) *KILLER McCOY*—M-G-M: Mickey Rooney rings the bell in this film for fight fans as a light weight boxer, saddled with no-account father James Dunn. With Ann Blyth and Brian Donlevy. (Jan.)

✓ (F) *LADY FROM SHANGHAI, THE*—Columbia: Orson Welles provides a three-ring circus with something doing every minute. Welles plays an Irish sailor hired by Rita Hayworth and her sadistic husband Everett Sloane. (Feb.)

(F) *LOST MOMENT, THE*—Universal-International: American publisher Robert Cummings snoops about a gloomy house in Old Venice, inhabited by ancient crone Agnes Moorehead, her niece Susan Hayward and housemaid Joan Lorring. (Feb.)

✓✓ (A) *MOURNING BECOMES ELECTRA*—RKO: Eugene O'Neill's epic tragedy made into a stupendous production. Rosalind Russell and Michael Redgrave dominate a distinguished cast including Leo Genn, Katina Paxinou, Raymond Massey, Kirk Douglas. A bold, noteworthy experiment. (Feb.)

✓✓ (F) *MY GIRL TISA*—Warners: New York of 1905 is the setting for a heart-warming romance. Lilli Palmer makes an appealing greenhorn; Sam Wanamaker is the young man with plans for a big future. These two get into difficulties from which only the President can extricate them. With Akim Tamiroff and Alan Hale. (Mar.)

✓✓ (F) *MY WILD IRISH ROSE*—Warners: This musical salute to Erin has Dennis Morgan in top form as *Chauncey Olcott*, popular singer of Irish ballads, Andrea King as fabulous *Lillian Russell* and newcomer Arlene Dahl. Bright, breezy and gay. (Feb.)

✓(F) *NIGHT SONG*—RKO: Dana Andrews, as a poor blind composer, gives rich-'n'-glamorous Merle Oberon a run for her money. Fine performances by Ethel Barrymore and Hoagy Carmichael; also fine music by pianist Artur Rubinstein. (Mar.)

✓ (F) *PIRATES OF MONTEREY* — Universal-International: Rod Cameron, Monterey-bound to deliver guns to friends fighting the Spanish Royalists, meets up with flirtatious Maria Montez on the verge of wedding handsome Philip Reed. (Feb.)

✓✓ (F) *ROAD TO RIO*—Paramount: Crosby, Hope and Lamour make this a delightfully daffy farce. This time the trio is off to Rio with Bing and Bob getting into no end of scrapes. Dorothy's villainous aunt, Gale Sondergaard, hypnotizes everyone. (Feb.)

✓ (F) *SENATOR WAS INDISCREET, THE*—Universal-International: This fairly funny political farce has William Powell playing the prize sap of the Senate, scheming to become President. With Peter Lind Hayes, Ella Raines, Arleen Whelan. (Mar.)

✓✓ (F) *SLEEP, MY LOVE*—Triangle-UA: Don Ameche conspires with George Coulouris and Hazel Brooks to drive Claudette Colbert crazy. Robert Cummings rushes to her rescue. An entertaining thriller. (Feb.)

✓✓ (A) *SO WELL REMEMBERED*—Rank-RKO: John Mills and Martha Scott breathe life into this interesting movie covering the years between World War I and II. Patricia Roc, Richard Carlson and Trevor Howard complete an outstanding cast. (Feb.)

✓ (F) *SONG OF MY HEART*—Allied Artists: Composer Tschaikovsky and his music are responsible for an episodic, uneven picture. Good performances are contributed by Frank Sundstrom, Audrey Long, Mikhail Rasumny, Gale Sherwood and Sir Cedric Hardwicke. (Mar.)

✓✓ (F) *SWORDSMAN, THE*—Columbia: It's a gay excursion into Scotland's colorful past when opposing clans fought fiercely. Dashing Larry Parks belongs to one clan, Ellen Drew to another. (Jan.)

(F) *THAT HAGEN GIRL*—Warners: Shirley Temple and Ronald Reagan wrestle with a mediocre meller depicting the evils of small-town gossip. With Rory Calhoun, Lois Maxwell and Jean Porter. (Jan.)

✓✓ (F) *TREASURE OF THE SIERRA MADRE* Warners: In this exciting tale of man's greed for gold, Humphrey Bogart, Tim Holt, Walter Huston go prospecting in the Mexican wilds. A strong story and fine acting. Romance? There isn't any! (Mar.)

✓ (F) *TYCOON*—RKO: Engineering and marriage don't mix if Sir Cedric Hardwicke's your boss and father-in-law. John Wayne discovers it but he stubbornly sticks to his guns with Laraine Day at his side. (Mar.)

✓ (F) *UNDER COLORADO SKIES*—Republic: Monte Hale is after a gang of desperadoes, headed by William Haade, so he can prove he didn't really rob that bank. He was just shielding the no-good brother of his sweetheart, Adrian Booth. (Mar.)

✓ (A) *UPTURNED GLASS, THE*—Rank-U-I: If murder is your movie meat, you'll take to this morbid picture. Pamela Kellino turns in a fine job as a reluctant victim of James Mason's violence. (Feb.)

✓✓ (F) *VOICE OF THE TURTLE*—Warners: This delightful comedy has Ronald Reagan as a soldier in for an adventurous weekend with actress Eleanor Parker who is recovering from a disastrous love affair. With Eve Arden, Wayne Morris. (Jan.)

✓✓ (A) *WOMAN'S VENGEANCE, A*—Universal-International: An intriguing murder meller embellished by splendid teamwork of Charles Boyer and Ann Blyth with Jessica Tandy, Sir Cedric Hardwicke, Mildred Natwick. (Mar.)

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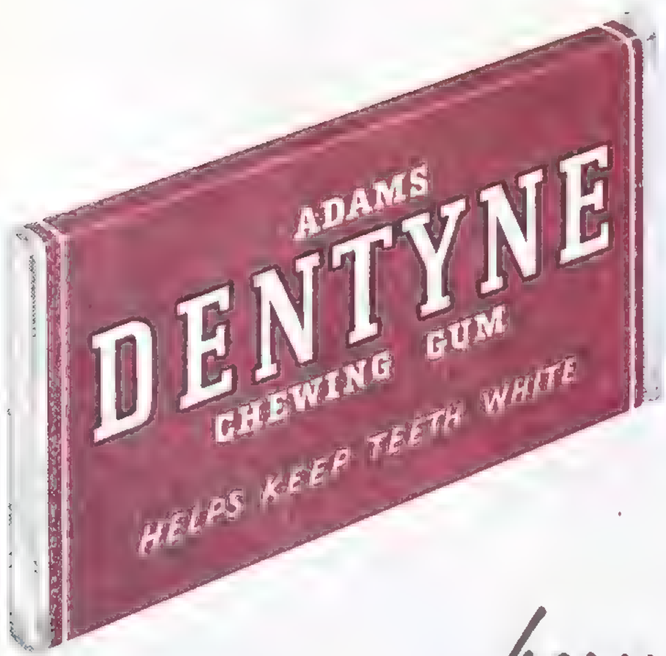

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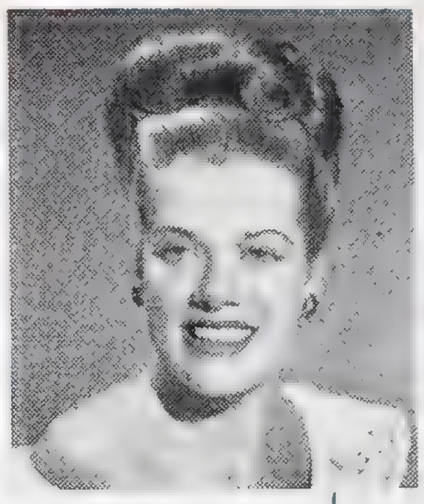

Natural beauty: Janis Paige, now in "Wallflower"

By Mary Jane Fullton

Spring Make-up Is Prettier

Out Hollywood way, the stars are stricken with the annual "malady"—Spring Fever! Even as you and I, they're revamping their wardrobes—and themselves. You've repeatedly read here how they apply make-up with a light touch. They believe, and rightly so, that its true function is to enhance, rather than to mask, natural beauty. This spring, foundations and face powders are lighter in texture, more transparent, stress pinkish tints, and it's almost impossible for even an amateur to have a heavily made-up look with them. Pinker, rosier rouges, lipsticks and nail polishes are their perfect complements. Yet, unless you have a flawless complexion, the magic of make-up will have little flattering effect. So how about embarking on a spring skin-cleaning program? Then your complexion will be as fresh looking as the gay posies that decorate your new Easter bonnet.

Complexions Are Pretty, Too

JANIS PAIGE, pretty Warner Bros. star, cleanses her skin by wringing out a clean washcloth in hot water and pressing it against her face until it's pink from the rush of blood to the surface. Next, in upward and outward circlings, she massages cleansing cream over her face and neck and removes it with facial tissues. She repeats the procedure again, then dashes on cold water until her skin tingles. Finally she pats on an astringent or skin freshener. She's now ready for make-up. Or if retiring, she massages a thin film of emollient cream or oil on her face and neck and blots off excess with a facial tissue. Enough remains on overnight to lubricate and nourish her skin. You may also like to use a good mealy cleanser to rout stubborn blackheads, or a facial mask to clear and tone up a sluggish skin.

Also Hair!

The secret of Janis's gorgeous looking hair isn't hers alone. She shares it with other film lovelies. If you've been shampooing your hair frequently and brushing it twice daily, it should look as beautiful as theirs. However, if it still looks "mousy," use a rinse on it to bring out hidden highlights. A rinse should enhance your hair's natural beauty so artfully, that you needn't be suspected of using it unless compliments on its pretty new look inspire you to admit it!

INSIDE STUFF

(*Continued from page* 16)

not? It isn't everyone who garners a co-star of beauty plus brains.

Happy Ladds: The Alan Ladds have found a happiness in marriage seldom seen in or out of Hollywood. Despite digs thrown their direction by the envious, they cling together through work and play and love it. But the real secret of their happiness is a giving quality seldom found in Hollywood. While on a personal appearance trip in Kansas City recently, with almost every minute of Alan's time scheduled to the second, Cal wired Alan and Sue a special request that meant still more crowding of the schedule. Was it ignored? Certainly not. With characteristic graciousness the pair made the appearance and never once mentioned it or thought of it as an added burden. Not many Hollywood stars would do the same.

Cal Predicts: Stardom for A..n Blyth who made her first real bid to fame as Joan Crawford's daughter in "Mildred Pierce." A sincere and talented miss of nineteen, Ann impresses everyone with whom she works. With no special beau to consume her time, Ann tends strictly to business, lives with her mother in their new Valley ranch house, has an Afghan hound and an alley cat for company, and has dyed her hair blonde for the coveted role of the mermaid in "Mr. Peabody and the Mermaid."

Our bet is Joan Crawford will eventually marry Greg Bautzer who is her most persistent suitor. No matter how many times they quarrel, Joan and Greg always get together. Nor is it an accident that Joan remained in Honolulu only two days of a long planned vacation and onl; a day or two longer on a recent New York jaunt. The allure of Mr. Bautzer, waiting in Hollywood, was the main attraction. Incidentally, Joan traveled to New York to view "Happy Birthday," the play she may do soon.

We also predict Hollywood will regret the loss of its best character actor Hume Cronyn who left M-G-M for New York and the stage. And after viewing Jessica Tandy, his wife, in "A Streetcar Named Desire" during its Boston run, we predict Hollywood will groan aloud over failing to catch the delicate beauty of her great talent.

Look again: Lon McCallister gives all his attention to Peggy Ann Garner at a party

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Shadow Stage

✓Good ✓✓Very good ✓✓✓Outstanding F—For the whole family A—For adults

✓✓✓ (F) The Naked City (Universal-International)

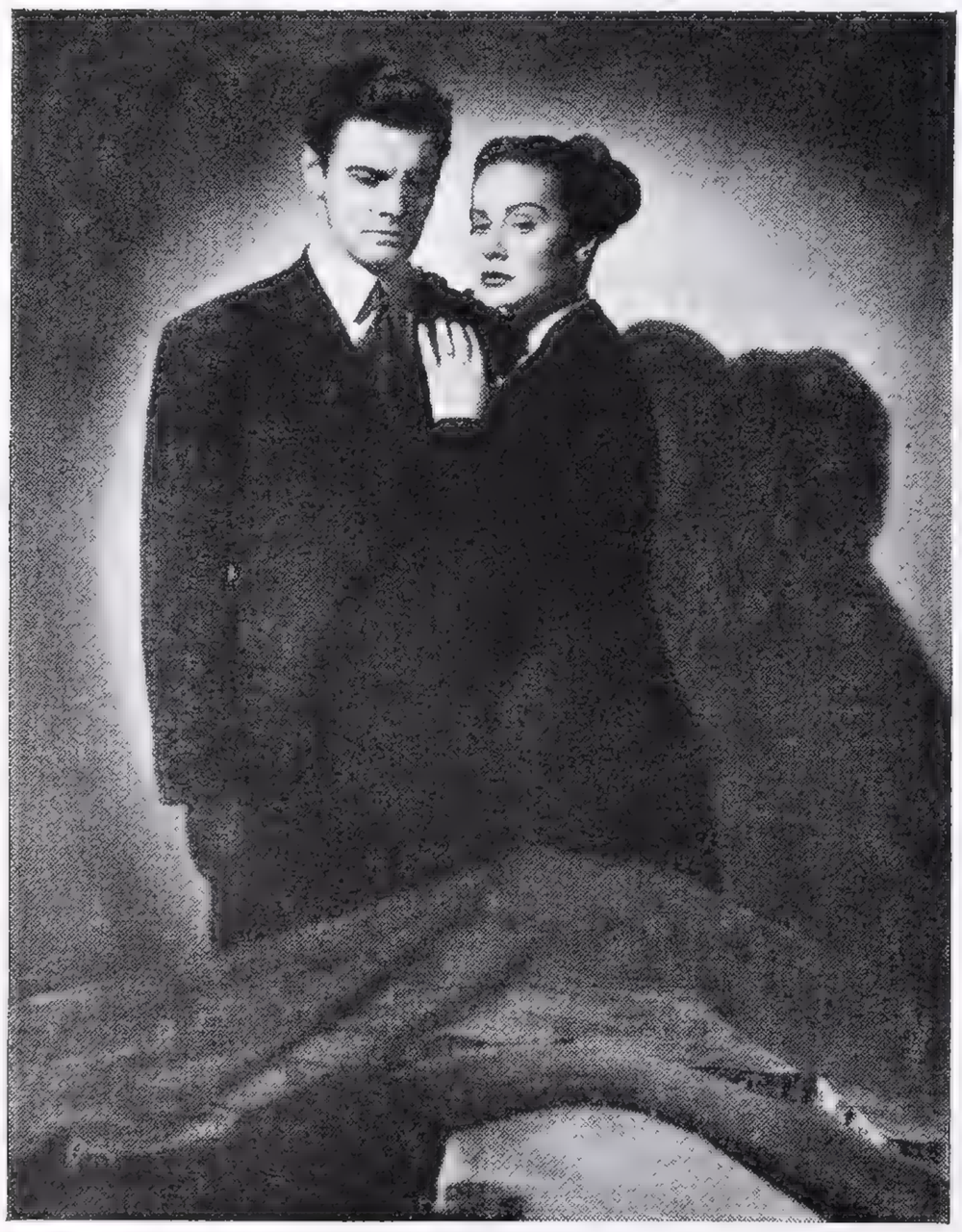
FOR sheer entertainment, you couldn't ask for anything better than this rousing melodrama.

Veteran police lieutenant Barry Fitzgerald and his able young assistant, Don Taylor, are assigned to the murder of a flashy young model. Painstakingly, they assemble one clue after another, questioning friends, relatives and storekeepers. Each has a place in the jigsaw puzzle, especially the model's girl friend, Dorothy Hart, her sullen fiancé, Howard Duff, and the victim's doctor, House Jameson. Before long jewel robberies, as well as murder, complicate the mystery.

Principal player Barry Fitzgerald delivers a deft performance, injecting shrewd humor into an excitement-charged plot. Ted De Corsia is a standout as a hardened criminal. The lion's share of the credit, however, goes to the late Mark Hellinger. He knew his New York inside out and, in the dual role of producer-narrator, translated that knowledge to the screen.

Your Reviewer Says: A melodramatic "must."

Big-city drama: Barry Fitzgerald and Don Taylor in super-suspense mystery film, "The Naked City"



Magnificent must: Louis Jourdan and Valli, exciting new stars in highly dramatic "The Paradine Case"

✓✓✓ (F) The Paradine Case (Vanguard-Selznick)

AS long as Hollywood produces pictures as good as this, it can count on long lines at the box office. Although overlong, it's Grade A meldodrama, flawlessly acted and directed and tastefully produced.

Besides such stars as Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Leo G. Carroll and Joan Tetzel, there are two bright new personalities to catch your eye and win your applause: An arresting young French actor, Louis Jourdan, and Italian star Valli, a sophisticated siren whose not-so-secret weapon are a striking face and figure.

Valli capably portrays *Mrs. Paradine,* accused of murdering her husband—rich, distinguished, but old and blind; Peck is splendid as a celebrated British barrister defending her. To the anguish of his lovely wife, Ann Todd, he falls victim to his client's sultry charms. The question is: Did the lady actually poison her husband or did valet Jourdan, infatuated with his master's wife, commit that foul deed, as counselor Peck maintains?

Your Reviewer Says: Another Hitchcock hit.

Unforgettable performance, unforgettable film: Ronald Colman and Signe Hasso lend realism to the psychological hit, "A Double Life"

✓✓ (A) A Double Life (Universal-International)

IN his richest role to date, Ronald Colman effectively portrays an actor so steeped in his part that he continues to play that character off stage. That's something of a strain on his ex-wife and leading lady, Signe Hasso, whom he hopes to re-marry.

Trouble develops when Colman's producer, Phillip Loeb, persuades him to play *Othello* to Signe's *Desdemona.* The play's press agent is personable Edmond O'Brien, secretly in love with Signe. It's a situation full of fireworks, ending in two fatalities before the final curtain falls.

Shelley Winters turns in a laudable performance as a flighty blonde who flirts with Colman. Everyone else lends satisfactory support but it's principally Colman who holds you spellbound throughout a highly imaginative, if somewhat implausible, film.

Your Reviewer Says: Powerful psychological drama.

✓✓ (F) Call Northside 777 (20th Century-Fox)

IT pays to be persistent, particularly if you're a newspaperman. For if Jimmy Stewart didn't keep hammering away at his leads in the *Wiecek* case (with prodding from editor Lee J. Cobb), an innocent man would rot away in prison.

The film is based on a true-life story in Chicago newspaper files. A scrubwoman scrimps and saves for reward money to clear her son, convicted of a murder. When her ad appears in The Chicago Times, Stewart gets busy, uncovering a bit of evidence here, another there, painstakingly assembling the pieces. It's an attention-arousing story that could stand tightening to accelerate its pace.

Stewart hits his stride as the inquiring reporter; Richard Conte handles the role of *Wiecek* admirably; Kasia Orzazewski is pathetic as his mother; Joanne de Bergh pleasing as his wife; George Tyne effective as his fellow-prisoner; Betty Garde ably portrays a "finger-woman"; Helen Walker makes Stewart a suitable spouse.

Your Reviewer Says: Strong human interest.
(*Continued on page* 24)

Excitement plus: Jimmy Stewart, reporter, turns detective to prove Richard Conte innocent, in stirring prison film "Call Northside 777"

For Complete Casts of Current Pictures See Page 31. For Best Pictures of the Month and Best Performances See Page 27. For Brief Reviews of Current Pictures See Page 18.

BY ELSA BRANDEN

LITTLE LULU

"Kleenex pops up, too!"*

Little Lulu says . . . Only Kleenex has the Serv-a-tissue Box—pull *just one* double tissue—up pops another! Compare tissues, compare boxes—you'll see why Kleenex is America's favorite tissue.

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30 Shampoos and handy Mitt in each package.

Sis' sudden date finds her ready with shining hair, thanks to handy Minipoo!

When Ann catches cold, safe, dry Minipoo keeps her hair clean!

(*Continued from page* 23)

✓✓ (F) You Were Meant for Me (20th Century-Fox)

IT'S back to those flaming-youth days again for demure, dewy-eyed Jeanne Crain. Last year, as *Margie*, she nabbed the French teacher right under the noses of the other kids; this time, as *Peggy*, she steals popular bandleader Dan Dailey, a prize package in any teen-ager's eyes.

For awhile life is one party after another as Jeanne tours the country with her adoring husband, his witty and wise manager, Oscar Levant, and the boys in the band who play the tunes of that day. Then the depression hits the newlyweds and Jeanne proves that, for all her flapperish ways, she's a big girl.

Dailey, a performer with personality plus, provides most of the entertainment. Selena Royle and Percy Kilbride rate a nod as Jeanne's folks. Talented Barbara Lawrence is wasted in a negligible role.

Your Reviewer Says: Down memory lane.

✓ (F) T-Men (Eagle-Lion)

THE "T" of the title stands for Treasury in this fiction-fact film.

Assigned to track down a counterfeiting gang, Dennis O'Keefe and Alfred Ryder pose as mobsters. O'Keefe's sleuthing leads him to Wally Ford and Charles McGraw among other fugitives from Atlanta. These boys are as tough as they come and the T-Men must be on their toes to outsmart them. One false move and their number is up, as Ryder and wife June Lockhart find out. Hard-boiled O'Keefe, however, proves he's a match for them as well as for Jane Randolph and Mary Meade, a couple of molls on the wrong side of the law.

Your Reviewer Says: It packs a wallop.

✓✓ (F) Relentless (Columbia)

THE hunt is on . . . and what a hunt, with cowboy Robert Young pursuing badman Barton McLane for pinning a "Wanted for Murder" sign on him. Young is trailed, in turn, by Sheriff Willard Parker, who won't believe Marguerite Chapman when she insists Bob is innocent.

Then there's scheming Akim Tamiroff and big Mike Mazurki who are after Young, too, convinced he has a map to a rich mining claim. It's a lucky break for Bob that a prairie flower like Maggie is on his side.

Done up in Technicolor, the suspenseful story is scenically impressive with highly creditable performances all around.

Your Reviewer Says: Swell sagebrush saga.

✓ (A) An Ideal Husband (20th Century-Fox)

DESPITE stunning sets and costumes in dazzling Technicolor, Oscar Wilde's satire on London society of 1895 is a disappointing affair. A brittle comedy of manners, the emphasis is more on manners than comedy.

Paulette Goddard spiritedly portrays the calculating *Mrs. Cheveley*, long on looks but short on character. She threatens to reveal incriminating information, certain to ruin political leader Hugh Williams, unless he reverses his stand on a project in which she has invested heavily. To agree would mean losing his lovely wife, Diana Wynyard, in whose eyes Williams

(*Continued on page* 26)

Now...evening-soft hands all day long!

Because this amazing lotion is magic here... as well as here...

HERE'S THE wondrous thing about Trushay—it's *double*-beauty magic for your hands.

First—it's the most wonderful softening lotion that ever touched your skin. So delicately fragrant—so creamy-rich—so extra-soothing without a trace of stickiness. A joy to use *any time*. And yet . . .

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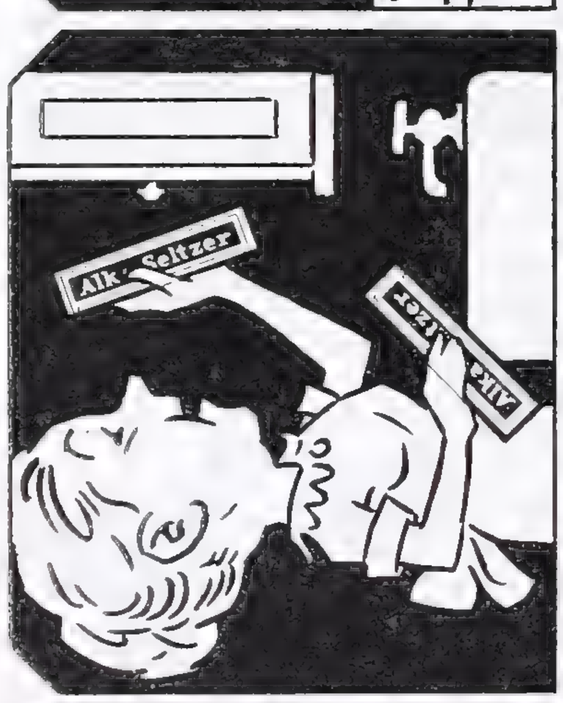
I keep an EXTRA in the car··RELIEF, no matter where we are.

An EXTRA in your desk is wise···When after-dinner gases r'ise.


I keep an EXTRA tucked away···Ready for a "headachy" day.

Fast Relief
For HEADACHES
ACID INDIGESTION
DISCOMFORT OF COLDS
MUSCULAR ACHES and PAINS

(Continued from page 24)

is the very soul of honor. Bent upon beating the brazen Paulette at her own game, their friend Michael Wilding intervenes.

Except for bluff Sir C. Aubrey Smith, the men are the weaker sex here with the ladies seizing the spotlight.

Your Reviewer Says: Polished trivia.

✓ (F) The Tender Years (20th Century-Fox)

JOE E. BROWN sympathetically plays the part of a small-town preacher whose son, Richard Lyon, idolizes him. Their fine relationship is endangered, however, when the father reluctantly relinquishes a wounded dog to its cruel owner, James Millican, who stages savage dog fights for the "entertainment" of bloodthirsty folk. Brown's action is unpardonable in the eyes of his son, taught to believe that kindness and justice mean more than mere legal rights.

Master Lyon contributes some moving moments as the unhappy lad; little Jeanne Gail makes him a pleasant playmate and Josephine Hutchinson is his mother. There's a lukewarm romance between Noreen Nash and good-looking Charles Drake.

Your Reviewer Says: Homey and wholesome.

✓ (F) The Gay Ranchero (Republic)

NO doubt about it, folks, those Rogers Westerns are getting bigger-'n'-better all the time. This one has Roy wearing a sheriff's badge, surrounded by his playmates, Jane Frazee, Andy Devine, Bob Nolan and The Sons of the Pioneers. And for an extra splash of color, there's Tito Guizar and Estelita Rodriguez.

The action really gets rugged when Roy uses plane- and horsepower to trap George Meeker and his gang, out to wreck a commercial airline run by Jane and Andy. You'll yell "Yippee" when those gangsters get their come-uppance.

Your Reviewer Says: Thrills and spills in Trucolor.

(F) The Main Street Kid (Republic)

HERE'S a mild, machine-made comedy, all about mental telepathy and the havoc it creates in a small town.

Printer Al Pearce takes a correspondence course in mind reading from Alan Mowbray who calls himself *The Great Martine*. After he's struck by lightning, Pearce discovers his ability to read minds—a handy device considering that, with Mowbray's help, ex-show girl Adele Mara is out to snatch wealthy young Byron S. Barr from Pearce's lovelorn daughter, Janet Martin. Pop Pearce plays *Cupid* and rushes to the rescue only to be deprived of his miraculous powers.

Your Reviewer Says: Just a filler-inner.

(F) Slippy McGee (Republic)

LOVE, when it's the McCoy—or should we say the *McGee?*—can turn a law-breaking yegg into a fine, upstanding citizen. At least it works that way for Donald Barry after he meets Dale Evans. Priest Tom Brown has something to do with his remarkable reformation, too.

Barry is hiding out after participating in a robbery with criminals Murray Alper and Michael Carr. Suspecting Barry's

Wilma's hair-do used to "Wilt"

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FROWZY FINISH. Look what a couple of hours did to her hair-do-poor Wilma

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past, Dale's suitor (James Seay) attempts to trap him but, with Brown's able assistance, Barry demonstrates he's on the straight-and-narrow for keeps.

Your Reviewer Says: Take it or leave it.

✓ (F) Jassy (Rank-U-I)

AS played by Margaret Lockwood, *Jassy* is a combination of *Cinderella* and Joan of Arc, you might say. Like *Cinderella*, she starts out as a poor kitchen slavey, and like Joan she has "visions."

Although not born with a silver spoon, *Jassy* cleverly acquires a whole gross of 'em via marriage to Basil Sydney. It's not his money that induces her to marry him; she does it to retrieve the ancestral home of her real love, Dermot Walsh.

This elegantly mounted Technicolor tale also features murder by poison. With the exception of Sydney, the male roles are sketchily drawn. Patricia Roc is alluring and Esma Cannon is pathetic.

Your Reviewer Says: For a romantic mood.

✓ (F) Saigon (Paramount)

LET'S face it: Alan Ladd is a gorgeous guy who can act but he's been starred in second-rate stuff lately.

"Saigon" recounts the adventures of fliers Ladd, Douglas Dick and Wally Cassell. Upon learning from Dick's doctor that he's a doomed man, Ladd and Cassell conspire to give their pal a swell send-off. So for a sizable sum, they agree to fly war profiteer Morris Carnovsky to Saigon; however, his poker-faced, sharp-tongued secretary, Veronica Lake, boards the plane instead. She promptly embroils the boys in a smuggling plot with crafty police official Luther Adler tailing them. As if that weren't enough, the vixenish Veronica upbraids Ladd unmercifully—the tip-off that she goes for the guy.

Your Reviewer Says: You can't lose with Ladd.

Best Pictures of the Month

The Naked City
The Paradine Case
Relentless
Call Northside 777
A Double Life

Best Performances

Barry Fitzgerald, Ted De Corsia in "The Naked City"

Gregory Peck, Ann Todd, Valli, Louis Jourdan, Charles Laughton in "The Paradine Case"

Robert Young, Marguerite Chapman, Willard Parker in "Relentless"

James Stewart, Richard Conte in "Call Northside 777"

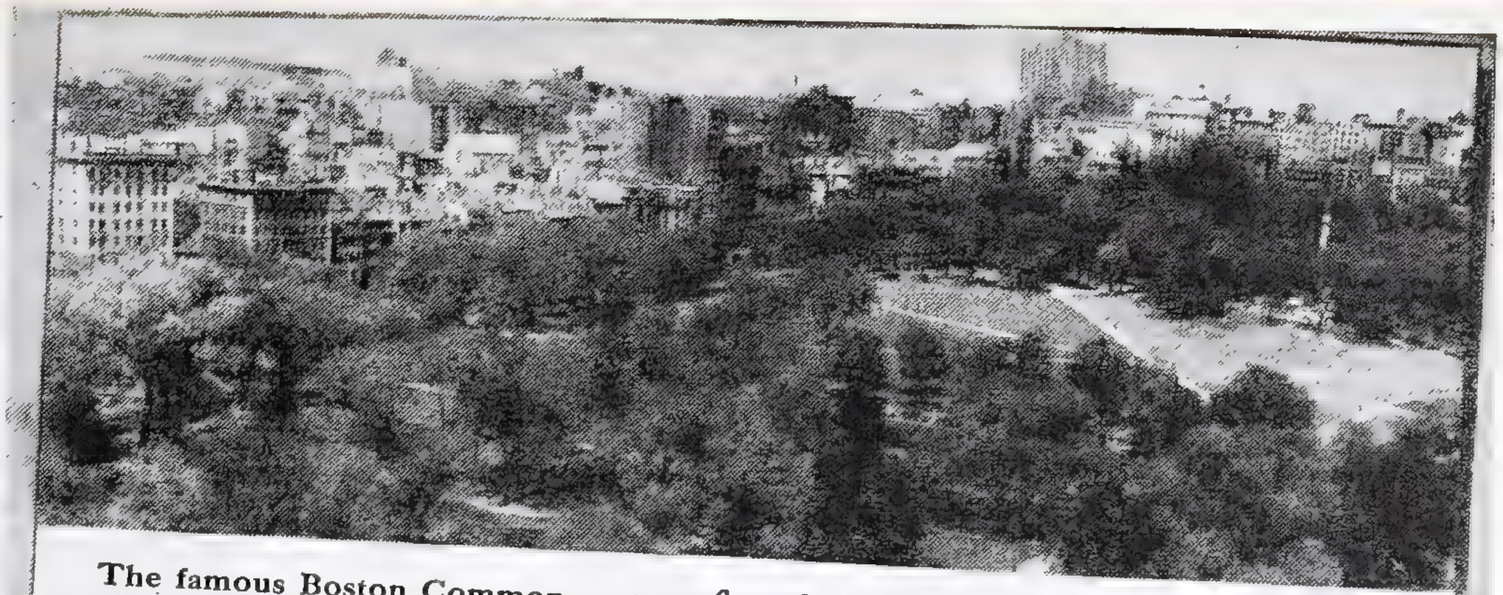
Ronald Colman in "A Double Life"

Dan Dailey in "You Were Meant for Me"

Alan Ladd in "Saigon"

Richard Attenborough, Joan Greenwood in "The Smugglers"

Dick Powell and Vladimir Sokoloff in "To the Ends of the Earth"



The famous Boston Common ... *one of the most outstanding attractions of Boston, of any city in fact, is this great park of nearly fifty acres in the very heart of the city. To every native son and visitor this is Boston, viewed from famous Beacon Hill near the front of the State House.*

Since earliest Colonial days Boston has been the Hub

...the hub of everything of interest and worth while to Bostonians and New Englanders alike. No other city in the country is so conscious of its place in American history—bronze markers everywhere attest to its Colonial and Revolutionary past. Yet it is a modern, solid and up-to-date city whose people like and enjoy good things — their overwhelming preference for Beech-Nut Gum is one example of their good taste.

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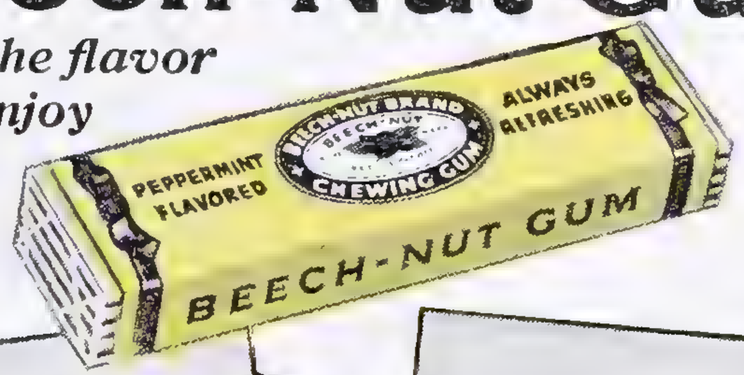

Beech-Nut BEECHIES —good too— *Peppermint, Spearmint and Pepsin.*

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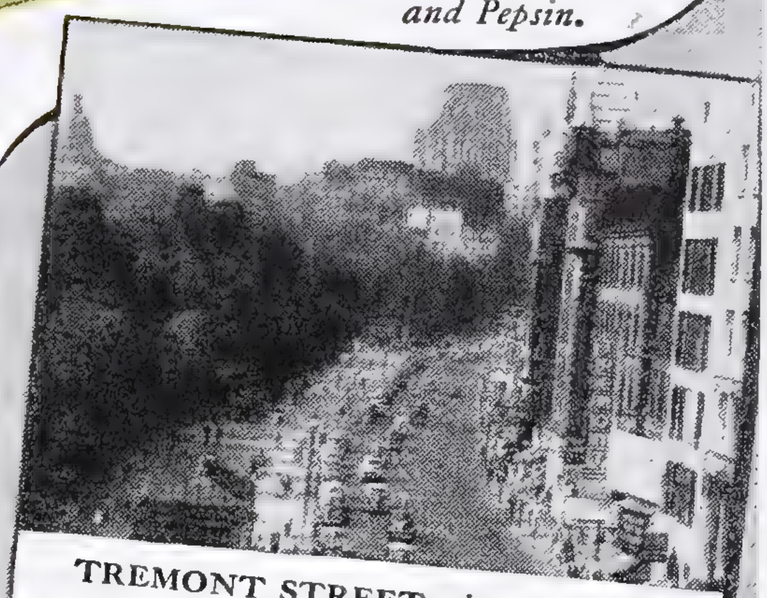
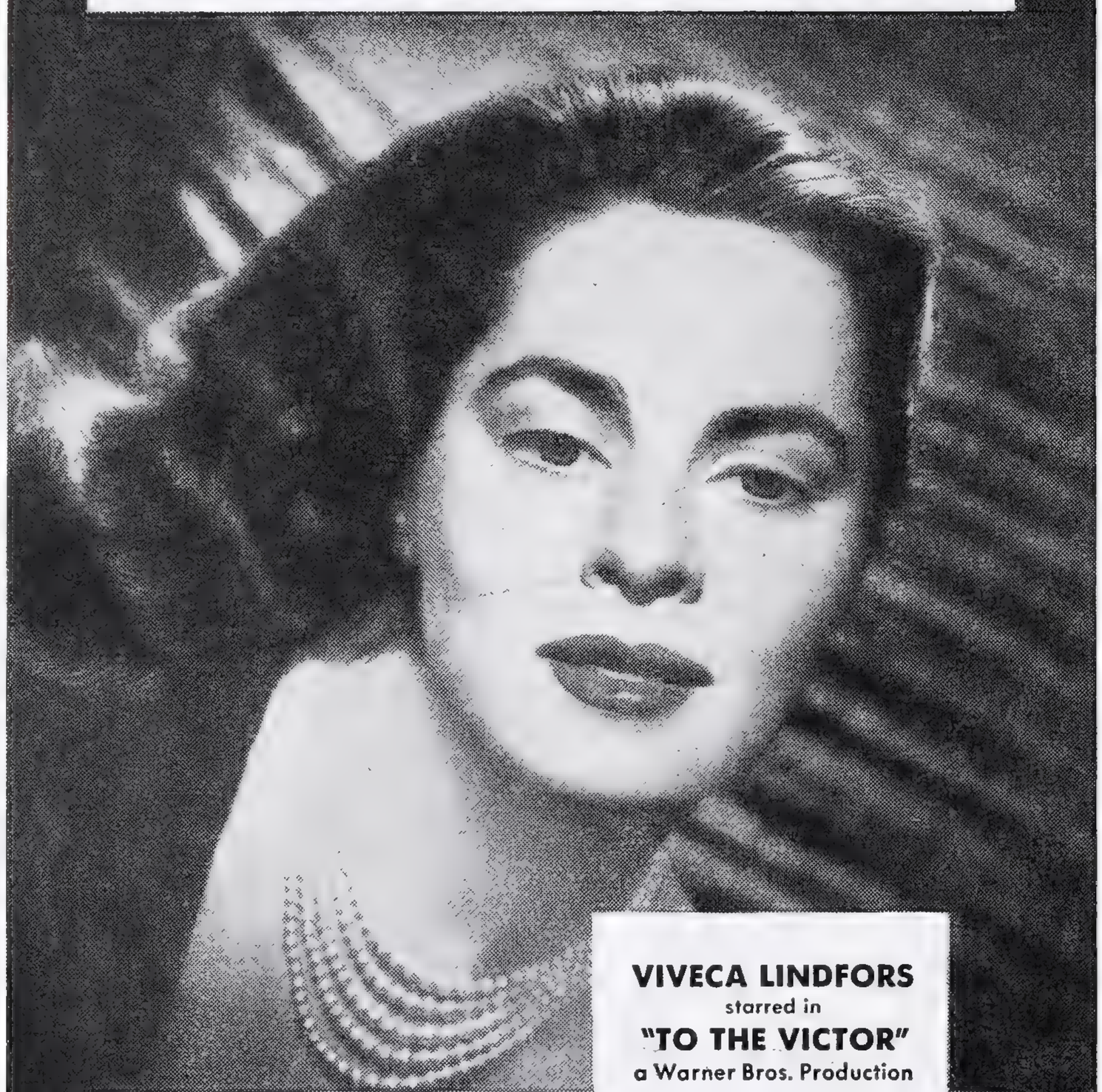


TREMONT STREET *along the Common. The famous Bulfinch dome of the State House is visible in the upper left corner. Subway entrance in foreground.*

THE SWAN BOATS *in the Public Gardens are where romance began for thousands of girls and boys of Boston —since the middle of the 19th century.*

OLD STATE HOUSE *in downtown Boston, built in 1713, now contains a marine museum and many historical relics so dear to Bostonian hearts.*

THE "new look" NEEDS
WESTMORE'S
Matched Make-up Magic!



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Perc Westmore
Director of Make-Up at Warner Brothers

HOLLYWOOD STYLED Westmore's

MATCHED MAKE-UP MAGIC

AVAILABLE AT COSMETIC COUNTERS EVERYWHERE IN U. S. A. AND CANADA

✓ (F) Albuquerque (Paramount)

AGAINST a backdrop of scenic splendor enhanced by Cinecolor, romantically rugged Randolph Scott goes into action. His shrewd, unscrupulous opponent is his uncle, George Cleveland, operator of Albuquerque's ore freight line in 1878. Scott joins a competing company headed by Russell Hayden, his sister Celia Wallace and bewhiskered "Gabby" Hayes.

Square-jawed Scott finds the going hard what with town sheriff Bernard Nedell in his uncle's pay; his difficulties are doubled when pretty Barbara Britton is imported to stir up more trouble. A stagecoach hold-up, fisticuffs and shootings plus a couple of conventional love affairs add up to a better-than-average Western.

Your Reviewer Says: Fair-to-middlin'.

(A) The Flame (Republic)

DECEIT, blackmailing, murder. These are the elements comprising the season's most lurid and superfluous meller. Ne'er-do-well John Carroll concocts a repulsive scheme whereby his French nurse-sweetheart, Vera Ralston, is to marry his wealthy half-brother, Robert Paige, supposedly on the brink of death. The idea is she'll soon be a rich widow free to join her lover.

Half-sinner, half-saint, Vera plots one moment, prays the next. It's an extremely dramatic role demanding the talents of a Crawford or a Davis rather than a Ralston. Carroll is more convincing as the playboy but Paige is too good to be true, hardly looking like a dying man. Broderick Crawford stands out as the blackmailing menace while Constance Dowling attracts attention as a gal who knows the wrong people for the usual wrong reasons.

Your Reviewer Says: A waste of time.

✓ (F) The Smugglers (Rank-Eagle-Lion)

RED blood flows freely—and in Technicolor, too!—in Mr. Rank's big-scale costume picture of Nineteenth Century England, featuring Michael Redgrave as leader of a band of cut-throats.

Richard Attenborough, however, has the meatier role as a sensitive youngster whose brave impulses are in constant conflict with his cowardly fears. And there's lovely Joan Greenwood as the girl who shelters Attenborough when he flees from his ship, after betraying Redgrave to the authorities. Jean Kent acquits herself satisfactorily as a brazen wench who amuses herself with the terror-stricken fugitive.

"The Smugglers" suffers from too many sadistic flogging scenes.

Your Reviewer Says: Not our cup of tea.

✓ (F) Summer Holiday (M-G-M)

EUGENE O'NEILL'S comedy "Ah, Wilderness!" has been set to music with Mickey Rooney playing *Judge Hardy's* son again, suffering from an acute case of growing pains. But instead of a judge, father Walter Huston is a small-town newspaperman.

Mickey's heart-throb is Gloria De Haven—a little darling. Her pop kicks up a big fuss over a stolen kiss (quite a daring idea in granny's day). When Rooney, in a reckless mood, has a brief fling with Marilyn ("Hot Stuff") Maxwell, his old man sets him straight about ladies, liquor and life.

At times the picture borders on burlesque with Mickey doing his share of

(Continued on page 30)

A weekly "must" with women who prize their

lovely Hair!

Don't wait till there's a shower of unsightly flakes every time you comb your hair! Don't wait till ugly little scales begin to dim its beauty and there are great numbers of germs on your scalp. Don't wait till itching irritates and annoys. These symptoms may mean infectious dandruff! Guard against it with Listerine Antiseptic.

To help keep your hair shining and beautiful . . . your scalp healthy and clean . . . treat them to a Listerine Antiseptic "bath" with every shampoo. It's easy. Simply wet hair and scalp with full-strength Listerine Antiseptic. Now . . . massage *enthusiastically.* You'll love the way Listerine Antiseptic makes your scalp feel. Tingling! Fresh! *Extra clean!*

And you can be assured that Listerine Antiseptic is guarding your scalp and the appearance of your lovely hair against the stubborn germ that many dermatologists agree is a causative agent of the infectious type of dandruff. Yes. Listerine Antiseptic kills the ugly, stubborn, hard-to-get-rid-of germ (Pityrosporum ovale).

Get Listerine Antiseptic . . . make it a "must" for good grooming, as thousands of fastidious men and women do. Remember, Listerine Antiseptic is the same antiseptic that has been famous for over 60 years in the field of oral hygiene.

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(Pityrosporum ovale)

Meet the Villain!

Many dermatologists agree that the nasty little germ (P. ovale) is a causative agent of ugly infectious dandruff. This tough, stubborn "bottle bacillus" is hard to kill but . . . Listerine Antiseptic kills it and hosts of other germs!

Telltale Flakes

They are often Nature's warning . . . may be the first symptoms of distressing, embarrassing, infectious dandruff! Get started at once with Listerine Antiseptic regularly . . . an easy, delightful way to help keep your scalp healthy, your hair beautiful!

Before Every Shampoo,

douse your hair and scalp thoroughly with Listerine Antiseptic. Massage vigorously. Listerine Antiseptic not only kills germs, but leaves your scalp refreshed, tingling clean and cool! As an added precaution against infection, wash comb and brush with Listerine Antiseptic, also.

for INFECTIOUS DANDRUFF LISTERINE ANTISEPTIC

Have you tasted the zippy MINT flavor of the NEW Listerine TOOTH PASTE?

You can say "yes" to Romance

because

Veto says "no" to Offending!

Veto says "no"—to perspiration worry and odor! Soft as a caress . . . exciting, new, Veto is Colgate's wonderful cosmetic deodorant. Always creamy and smooth, Veto is lovely to use, keeps you lovely all day! Veto stops underarm odor instantly, checks perspiration effectively.

Veto says "no"—to harming skin and clothes! So effective . . . yet so gentle—Colgate's Veto is harmless to normal skin. Harmless, too, even to filmy, most fragile fabrics. For Veto alone contains Duratex, Colgate's exclusive ingredient to make Veto safer. No other deodorant can be like Veto!

TRUST ALWAYS TO VETO IF YOU VALUE YOUR CHARM!

(*Continued from page* 28)

clowning. Butch Jenkins is hilarious as his mischievous brother and Frank Morgan indulges in pleasant tomfoolery as a tippler, periodically reforming for the sake of Agnes Moorehead.

Your Reviewer Says: Puppy love is *so* painful!

✓ (F) Secret Beyond the Door (Universal-International)

TALK about hobbies, architect Michael Redgrave has a humdinger, guaranteed to give you goose pimples. He collects rooms where gruesome murders were perpetrated, and Number Seven is always locked. His beautiful bride, Joan Bennett, resolves to cross that threshold so she can get to the bottom of her husband's strange aberration. Now wouldn't you think she'd consult an experienced psychiatrist, instead of applying home remedies?

In the role of Redgrave's sister, Anne Revere is as sensible as her brother is screwy and, as Joan's admiring attorney, James Seay is nice and normal, too. Barbara O'Neil plays her part of a jealous woman in the conventional manner while Natalie Schafer lightens the moody atmosphere with her incessant prattling.

Your Reviewer Says: Is there a psychiatrist in the house?

✓ (F) To the Ends of the Earth (Columbia)

OUR Treasury Department is inspiring more than one topical tale of crime detection. This one concerns itself with opium smugglers.

Government agent Dick Powell plays a *Sherlock Holmes* character on the trail of the poppy seed. A precious cargo of the stuff, worth many millions, takes him first to China, then to Egypt, finally to Cuba. In the course of these interesting travels, he meets mysterious Signe Hasso. She's chaperoning Maylia, a young Chinese girl seeking entrance to the United States. Loath to believe that the blonde, streamlined Signe is connected with the opium racket, Powell nevertheless keeps a watchful eye on her. His Chinese associate, Vladimir Sokoloff, proves most helpful. Speculation and strategy become increasingly intricate as the long trail leads to Ludwig Donath, Fritz Leiber and Ivan Triesault.

Your Reviewer Says: A guessing game with Oriental trimmings.

Better Than Ever!!!

THE DICK HAYMES SHOW

Tops In Music

with Martha Tilton—Cliff Arquette

Gordon Jenkins' Orchestra

No wonder the Dick Haymes Show gets more popular each week! Dick's beautiful serenading, Martha's rhythmic warbling and Cliff's comedy make every Thursday night a holiday of music and mirth. Don't miss it this Thursday night. And don't miss "Dick Haymes Tells His Own Story" in April TRUE STORY. It's the fascinating, little-known story of Dick's youth, his experiences in South America and Europe, his wife and children—complete with full page, autographed photo.

CBS Stations Every Thursday Night

It's amazing what a single nickel will do for your hair! It will rinse away dulling soap film. It will make your hair shine like polished threads of silk. It will make your hair soft, lustrous, with true-color dancing highlights. It will make your hair tangle-free, easy to manage, easy to set.

Yes, a nickel for a *Golden Glint* rinse will do all this for you. Try *Golden Glint* after your next shampoo. See for yourself how lovely your hair can be.

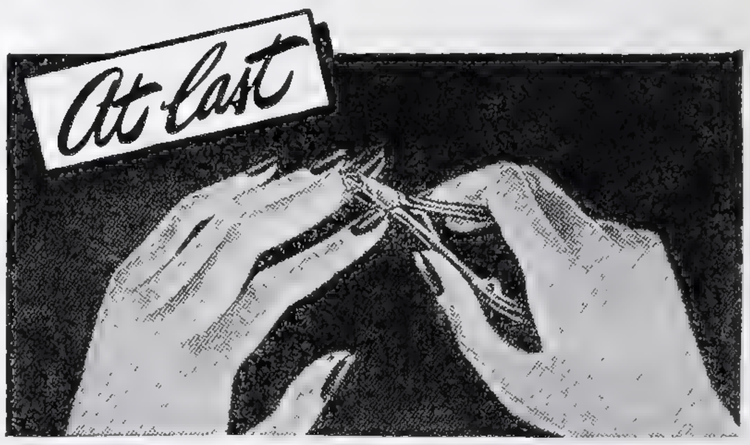
***Golden Glint* is so easy to use, and so safe. Not a permanent dye, color rinses out with your next shampoo. Never makes hair artificial looking. So economical, too. Still only 25c a package of 5 rinses. You'll love *Golden Glint*, and be loved for the tiny tint it adds to your hair.**

See color chart of 12 flatteringly natural shades at your favorite cosmetic counter

GOLDEN GLINT

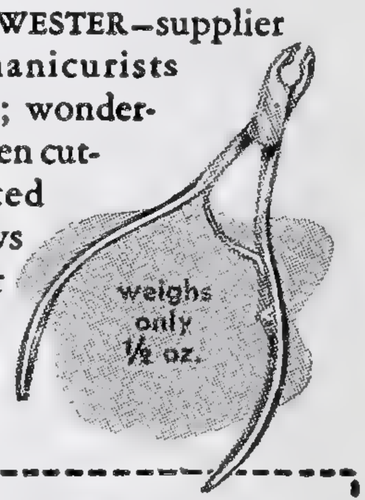
HAIR RINSE 10c 25c SIZES

Over 50 million packages sold



A professional Cuticle Nipper that you can easily afford!

Only $1.75 for a good cuticle nipper? And it weighs *only half an ounce?* Yes, that's right—it's the FETH-R-LITE; beautifully made by WESTER—supplier to professional manicurists everywhere. Strong; wonderfully light; super-keen cutting edges! Patented box joint keeps jaws aligned. At dept. or drug stores. Or, if unavailable, mail coupon below.



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Enclosed find $..... Rush.....Feth-R-Lite Cuticle Nippers @ $1.75 each postpaid.

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Address.....

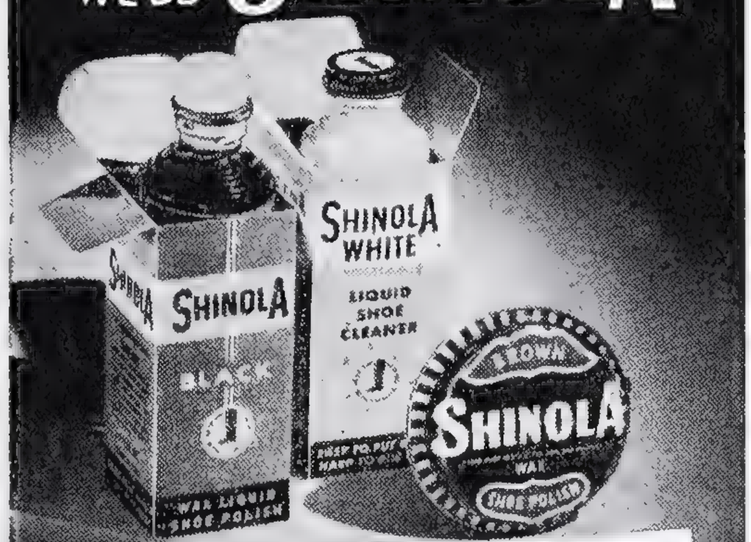
City.....State..... PH-4

FETH-R-LITE CUTICLE NIPPER by WESTER

Your Shoes are Showing!

Embarrassing, isn't it?

YOU NEED SHINOLA



1 Shinola's scientific combination of oily waxes helps keep shoes flexible—and new-looking longer.

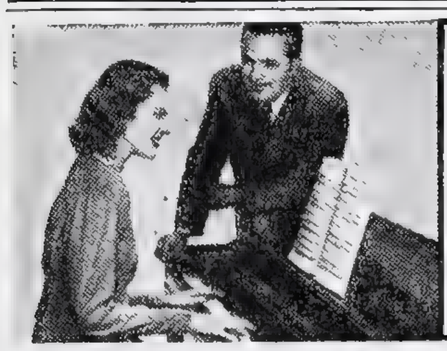
2 Shinola is easy to apply and economical to buy. For good grooming and longer wear—KEEP 'EM SHINING WITH SHINOLA. In Canada it's 2-in-1.

AMAZING OFFER—$25 Is Yours

FOR SELLING FIFTY $1.00 BOXES of entirely different, new Deluxe All-Occasion cards. Each box sells for $1.00, your profit 50c. It costs nothing to try. Write today.

CHEERFUL CARD CO., DEPT. U 10, White Plains, N. Y.

Write For Samples



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Mail coupon for our illustrated Free Book and Print and Picture Sample. Mention your favorite instrument. U. S. School of Music, 3064 Brunswick Bldg, N.Y. 10, N.Y. (50th Anniversary)

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Please send me Free Booklet and Print and Picture Sample. I would like to play (Name Instrument).

Instrument..... Have you Instrument?.....

Name..... (Please Print)

Address.....

Casts of Current Pictures

ALBUQUERQUE—Paramount: *Cole Armin,* Randolph Scott; *Letty Tyler,* Barbara Britton; *Juke,* George "Gabby" Hayes; *Ted Wallace,* Russell Hayden; *Celia Wallace,* Catherine Craig; *Murkil,* Lon Chaney; *John Armin,* George Cleveland; *Myrtle Walton,* Karolyn Grimes; *Huggins,* Russell Simpson; *Sheriff Linton,* Bernard Nedell; *Pearl,* Jody Gilbert. *Jackson,* Dan White; *Bandit,* Saylor Vincent.

CALL NORTHSIDE 777—Twentieth Century-Fox: *McNeal,* James Stewart; *Frank Wiecek,* Richard Conte; *Brian Kelly,* Lee J. Cobb; *Laura McNeal,* Helen Walker; *Wanda Skutnik,* Betty Garde; *Tillie,* Kasia Orzazewski; *Helen Wiecek-Rayska,* Joanne de Bergh; *Palmer,* Howard Smith; *Parole Board Chairman,* Moroni Olsen; *Sam Faxon,* John McIntire; *Martin Burns,* Paul Harvey; *Sullivan (Bailiff),* J. M. Kerrigan; *Judge Charles Moulton,* Samuel S. Hinds; *Tomek Zaleska,* George Tyne; *Warden,* Richard Bishop; *Boris,* Otto Waldis; *Frank, Jr.,* Michael Chapin; *Jan Gruska,* John Bleifer; *John Albertson,* Addison Richards; *Larson,* Richard Rober; *Patrolman,* Eddie Dunn; *William Decker,* Percy Helton; *Prosecuting Attorney,* Charles Lane; *Rayska,* E. G. Marshall; *Detectives,* Norman McKay and Walter Greaza; *Police Sergeant,* William Post Jr.; *Parole Board Members,* George Melford, Charles Miller, Joe Forte and Dick Ryan; *Corrigan,* Lionel Stander; *Robert Winston,* Jonathan Hale; *Policeman,* Lew Eckels; *Holdup Men,* Freddie Steele and George Turner; *Anna Felczak,* Jane Crowley.

DOUBLE LIFE, A—U-I: *Anthony John,* Ronald Colman; *Brita,* Signe Hasso; *Bill Friend,* Edmond O'Brien; *Pat Kroll,* Shelley Winters; *Victor Donlan,* Ray Collins; *Max Lasker,* Phillip Loeb; *Al Cooley,* Millard Mitchell; *Ray Bonner,* Joe Sawyer; *Stellini,* Charles La Torre; *Dr. Stauffer,* Whit Bissell; *Stage Manager,* John Drew Colt; *Asst. Stage Mgr.,* Peter Thompson; *Gladys,* Elizabeth Dunne; *Rex,* Alan Edmiston; *Wigmakers,* Art Smith and Sid Tomack; *Dr. Mervin,* Wilton Graff; *Waitress,* Claire Carleton; *Girls in Wig Shop,* Betsy Blair, Janet Warren and Marjory Woodworth.

FLAME, THE—Republic: *George MacAllister,* John Carroll; *Carlotta Duval,* Vera Ralston; *Barry MacAllister,* Robert Paige; *Ernie Hicks,* Broderick Crawford; *Dr. Mitchell,* Henry Travers; *Aunt Margaret,* Blanche Yurka; *Helene Anderson,* Constance Dowling; *Celia,* Hattie McDaniel; *Chang,* Victor Sen Yung; *The Minister,* Harry V. Cheshire; *Detective,* John Miljan; *Detective,* Garry Owen.

GAY RANCHERO, THE—Republic: *Roy Rogers,* Roy Rogers; *Nicci Lopez,* Tito Guizar; *Betty Richards,* Jane Frazee; *Cookie Bullfincher,* Andy Devine; *Consuelo Belmonte,* Estelita Rodriguez; *Vance Brados,* George Meeker; *Mike Ritter,* LeRoy Mason; *Tex,* Dennis Moore; *Slim,* Keith Richards; *Reception Clerk,* Betty Gagnon; *Breezy,* Robert Rose.

IDEAL HUSBAND, AN — Twentieth Century-Fox: *Mrs. Cheveley,* Paulette Goddard; *Lord Goring,* Michael Wilding; *Lady Chiltern,* Diana Wynyard; *Mabel Chiltern,* Glynis Johns; *Lady Markby,* Constance Collier; *Lord Caversham,* Sir Aubrey Smith; *Sir Robert Chiltern,* Hugh Williams; *Lady Basildon,* Harriette Johns; *Mrs. Marchmont,* Christine Norden; *Vicomte de Nanjac,* Michael Anthony; *Phipps,* Allan Jeayes.

JASSY—Rank-U-I: *Jassy,* Margaret Lockwood; *Dilys,* Patricia Roc; *Christopher Hatton,* Dennis Price; *Nick Helmar,* Basil Sydney; *Barney Hatton,* Dermot Walsh; *Lindy,* Esma Cannon; *Elizabeth Twisdale,* Cathleen Nesbitt; *Mrs. Helmar,* Linden Travers; *Mrs. Hatton,* Nora Swinburne; *Sir Edward Follesmark,* Ernest Thesiger; *Meggie,* Jean Cadell; *Housemaid,* Grace Arnold; *Woodroofe,* John Laurie; *Stephen Fennell,* Grey Blake; *Sedley,* Bryan Coleman; *Sir William Fennell,* Clive Morton; *Bob Wicks,* Torin Thatcher; *Mrs. Wicks,* Beatrice Varley; *Moult,* Eliot Makeham; *Jim Stoner,* Maurice Denham.

MAIN STREET KID, THE—Republic: *Otis,* Al Pearce; *Jill,* Janet Martin; *Martine,* Alan Mowbray; *Gloria,* Adele Mara; *Edie Jones,* Arlene Harris; *Max,* Emil Rameau; *Bud Wheeling,* Byron S. Barr; *Mark Howell,* Douglas Evans; *Torrey,* Roy Barcroft; *Riley,* Phil Arnold; *Mrs. Causon,* Sarah Edwards; *Judge Bolin,* Earle Hodgins; *Sam Trotter,* Dick Elliott.

NAKED CITY, THE—U-I: *Lt. Dan Muldoon,* Barry Fitzgerald; *Frank Niles,* Howard Duff; *Ruth Morrison,* Dorothy Hart; *Jimmy Halloran,* Don Taylor; *Garza,* Ted De Corsia; *Dr. Stoneman,* House Jameson; *Mrs. Halloran,* Anne Sargent; *Mrs. Batory,* Adelaide Klein; *Mr. Batory,* Grover Burgess; *Detective Perelli,* Tom Pedi; *Mrs. Hylton,* Enid Markey; *Captain Donahue,* Frank Conroy.

PARADINE CASE, THE—Vanguard-Selznick: *Anthony Keane,* Gregory Peck; *Gay Keane,* Ann Todd; *Lord Horfield,* Charles Laughton; *Sir Simon Flaquer,* Charles Coburn, *Lady Horfield,* Ethel Barrymore; *Andre Latour,* Louis Jourdan; *Maddelena Paradine,* Valli; *Sir Joseph Farrell,* Leo G. Carroll; *Judy Flaquer,* Joan Tetzel.

RELENTLESS—Columbia: *Nick Buckley,* Robert Young; *Luella Purdy,* Marguerite Chapman; *Jeff Moyer,* Willard Parker; *Joe Faringo,* Akim Tamiroff; *Tex Brandow,* Barton MacLane; *Jake,* Mike Mazurki; *Ed Simpson,* Robert Barrat; *Dad,* Clem Bevans; *Jim Rupple,* Frank Fenton; *Bob Pliny,* Hank Patterson; *Len Briggs,* Paul Burns; *Nester,* Emmett Lynn.

Have you heard?

Skin-smoothing discovery called finer than Lanolin itself by skin scientists

vitone

now in

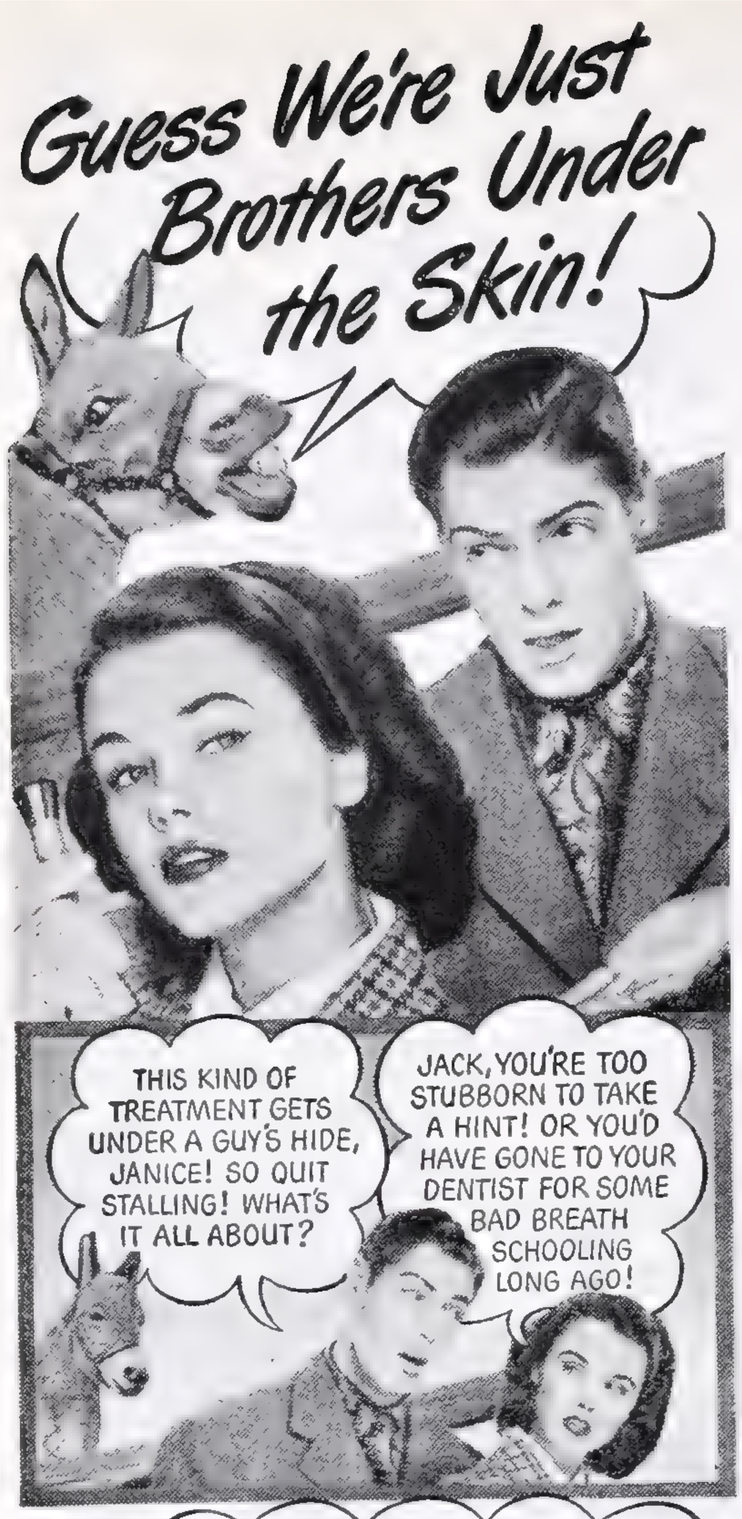
Jergens Face Cream

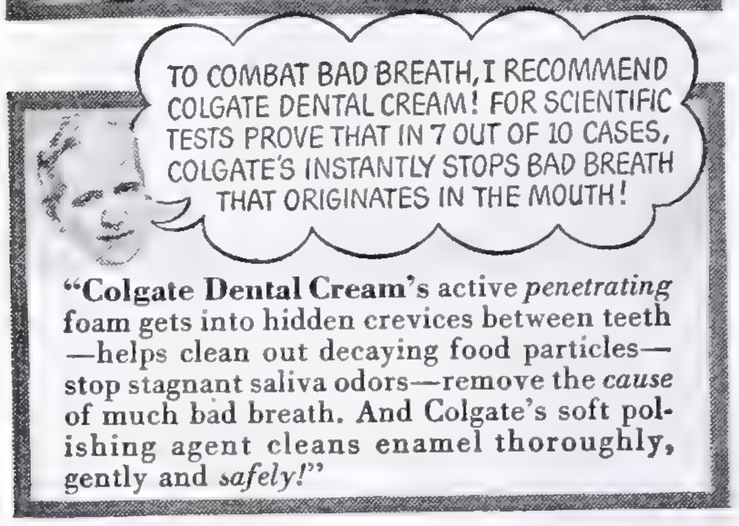
Now...it's for you! A softer skin...a smoother skin...Yours with Vitone-enriched Jergens Face Cream...the most amazing smooth-skin discovery. See...feel the way it helps smooth your skin to romantic beauty.

Like four beauty aids in one jar: Jergens is all-purpose. Use it to cleanse, soften, help smooth dry-skin lines...as your powder base. Enriched with Vitone, yet costs no more than ordinary creams.

A CLEANSER.....
A SOFTENER.....
A DRY-SKIN CREAM..
A POWDER BASE....

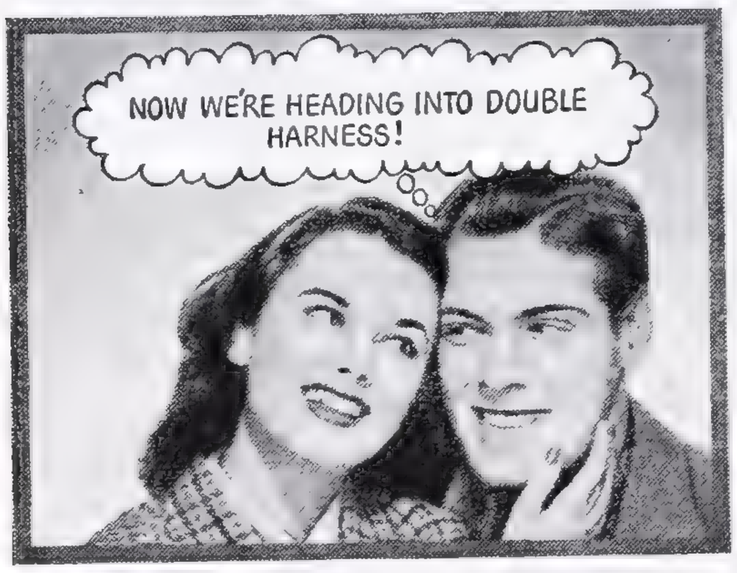
Doctors' tests show 8 out of 10 complexions beautifully improved. "Softer, Smoother," with Jergens Face Cream now better-than-ever with Vitone.

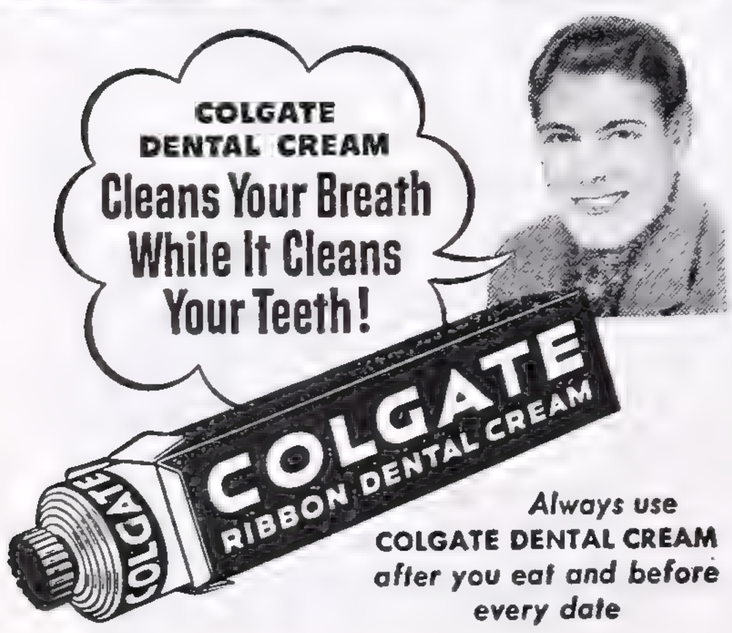




"**Colgate Dental Cream's** active *penetrating* foam gets into hidden crevices between teeth—helps clean out decaying food particles—stop stagnant saliva odors—remove the *cause* of much bad breath. And Colgate's soft polishing agent cleans enamel thoroughly, gently and *safely!*"

LATER-Thanks to Colgate Dental Cream





Always use COLGATE DENTAL CREAM *after you eat and before every date*

SAIGON—Paramount: *Major Larry Briggs,* Alan Ladd; *Susan Cleaver,* Veronica Lake; *Captain Mike Perry,* Douglas Dick; *Sergeant Pete Rocco,* Wally Cassell; *Lieutenant Keon,* Luther Adler; *Alex Maris,* Morris Carnovsky; *Clerk,* Mikhail Rasumny; *Simon,* Luis Van Rooten; *Boat Captain,* Eugene Borden.

SECRET BEYOND THE DOOR—U-I: *Celia Lamphere,* Joan Bennett; *Mark Lamphere,* Michael Redgrave; *Caroline Lamphere,* Ann Revere; *Miss Robey,* Barbara O'Neil; *Edith Potter,* Natalie Schafer; *Intellectual Sub-Deb,* Anabel Shaw; *Paquita,* Rosa Rey; *Bob Dwight,* James Seay; *David,* Mark Dennis.

SLIPPY McGEE—Republic: *Slippy McGee,* Donald Barry; *Mary Hunter,* Dale Evans; *Father Shanley,* Tom Brown; *Doctor Moore,* Harry V. Cheshire; *Thomas Eustis,* James Seay; *Red,* Murray Alper; *Fred Appleby,* Dick Elliott; *Mrs. Dexter,* Maude Eburne; *John Hunter,* Raymond Largay; *Charlie,* Eddie Acuff; *Al,* Michael Carr; *Tom,* George Nokes.

SMUGGLERS, THE—Rank-Eagle-Lion: *Carlyon,* Michael Redgrave; *Lucy,* Jean Kent; *Elizabeth,* Joan Greenwood; *Andrews,* Richard Attenborough; *Mr. Braddock,* Frances L. Sullivan; *Priest,* Felix Aylmer; *Cockney Harry,* Ronald Shiner; *Sir Henry Merriman,* Basil Sydney; *Farne,* Ernest Thesiger; *Judge,* Allan Jeayes; *Prison Interrogator,* Ralph Truman; *Dr. Stanton,* David Horne; *Hilliard,* George Merritt; *Court Usher,* Charles Rolfe; *Warder,* Lyn Evans; *Farmer,* Herbert Lomas; *Junior Counsel,* John Olsen; *Smugglers,* Danny Green, Maurice Denham.

SUMMER HOLIDAY—M-G-M: *Richard Miller,* Mickey Rooney; *Muriel,* Gloria De Haven; *Nat Miller,* Walter Huston; *Uncle Sid,* Frank Morgan; *Tommy,* Butch Jenkins; *Belle,* Marilyn Maxwell; *Cousin Lily,* Agnes Moorehead; *Mrs. Miller,* Selena Royle; *Arthur Miller,* Michael Kirby; *Mildred,* Shirley Johns; *Wint,* Hal Hackett; *Elsie Rand,* Ann Francis; *Mr. McComber,* John Alexander; *Miss Hawley,* Virginia Brissac; *Mr. Peabody,* Howard Freeman; *Mrs. McComber,* Alice MacKenzie; *Crystal,* Ruth Brady.

T-MEN — Eagle-Lion: *Dennis O'Brien,* Dennis O'Keefe; *Evangeline,* Mary Meade; *Tony Genaro,* Alfred Ryder; *Schemer,* Wally Ford; *Mary Genaro,* June Lockhart; *Moxie,* Charles McGraw; *Diana,* Jane Randolph; *Gregg,* Art Smith; *Chief Carson,* Herbert Heyes; *Brownie,* Jack Overman; *Shiv,* John Wengraf; *Lindsay,* Jim Bannon.

TENDER YEARS, THE—Twentieth Century-Fox: *Rev. William James Norris,* Joe E. Brown; *Ted Norris,* Richard Lyon; *Linda Webster,* Noreen Nash, *Bob Wilson,* Charles Drake; *Emily Norris,* Josephine Hutchinson; *Kit Barton,* James Millican; *Senator Cooper,* Griff Barnett; *Jeanie Cooper,* Jeanne Gail; *Sheriff,* Harry V Cheshire; *Frank Barton,* Blayney Lewis; *Spike,* Jimmie Dodd.

TO THE ENDS OF THE EARTH—Columbia: *Michael Barrows,* Dick Powell; *Ann Grant,* Signe Hasso; *Shu Pan Wu,* Maylia; *Nicolas Sokim,* Ludwig Donath; *Lum Chi Chow,* Vladimir Sokoloff; *Grieg,* Edgar Barrier; *Bennett,* John Hoyt; *Commissioner Lariesier,* Marcel Journet; *Alberto Berado,* Luis Van Rooten; *Binda Sha,* Fritz Leiber; *Commissioner Hadley,* Vernon Steele; *Mahmoud,* Peter Virgo; *Commissioner Amar Hassam,* Lou Krugman; *Chian Soo,* Eddie Lee; *Naftalie Vrandstadter,* Ivan Triesault; *Hernando,* Leon Lenoir; *Joe,* Peter Chong.

YOU WERE MEANT FOR ME—Twentieth Century-Fox: *Peggy Mayhew,* Jeanne Crain; *Chuck Arnold,* Dan Dailey; *Oscar,* Oscar Levant; *Louise Crane,* Barbara Lawrence; *Mrs. Mayhew,* Selena Royle; *Mr. Mayhew,* Percy Kilbride; *Eddie,* Herbert Anderson.

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YES! Find out how you can get your fondest wish. Fabulous gifts awarded daily.

LISTEN TO Heart's Desire

Daytime—Monday through Friday on Mutual Network

DRAMA HUMOR LOVE

Do you want your dream to come true? Read the HEART'S DESIRE feature in This Month's

TRUE ROMANCE Magazine

NO DULL DRAB HAIR

When You Use

4 Purpose Lovalon

Easy and quick to use after a shampoo, LOVALON Hair Rinse does 4 things to give YOUR hair beauty and glamour:

1. **Adds rich, beautiful color to hair.**
2. **Brings out lustrous highlights.**
3. **Rinses away shampoo or soap film.**
4. **Leaves hair soft, easy to manage.**

Does not permanently dye or bleach . . . harmless, odorless. Goes on easily, stays on, washes off when you wish. Your choice of 12 shades. Try LOVALON today.

25¢ and 10¢ sizes at drug, dept. and 10¢ stores

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Fibs*

is the Tampon with Rounded Ends...

the only Tampon "Quilted" for Comfort...

"Quilted" for Safety...

Next time try Fibs (internal sanitary protection)

*T. M. REG. U. S. PAT. OFF.

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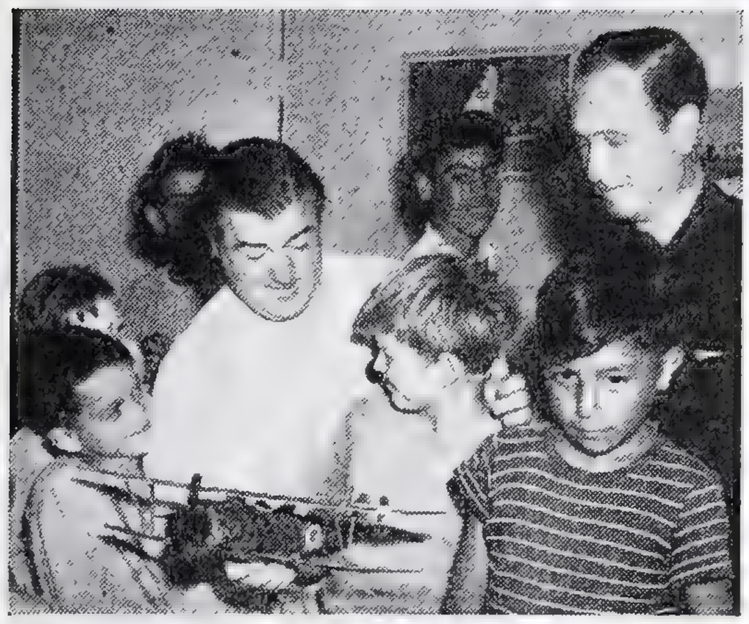
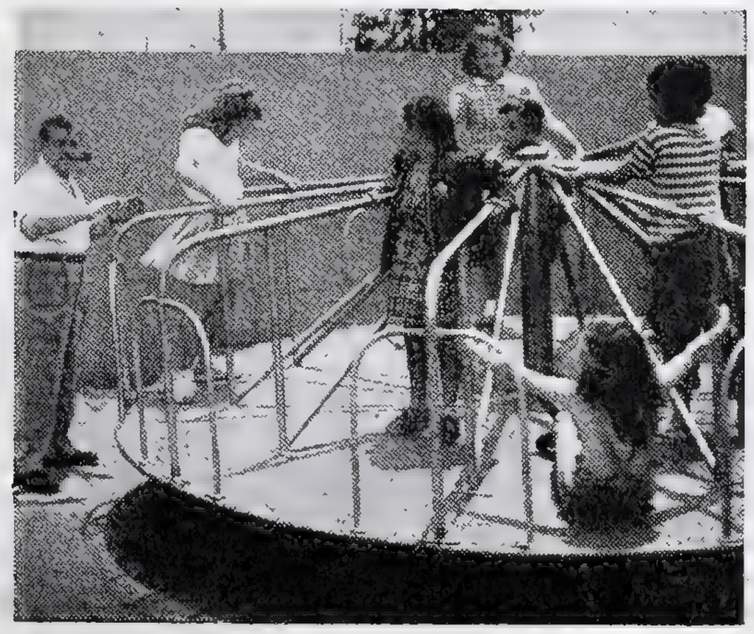


Lou Costello and Bud Abbott join the boys in the Foundation's hobby shop

The Olympic-size pool keeps the kids in the swim—and off the streets

Over on Los Angeles' East Side, stands a building dedicated to the memory of Lou Costello's son who died in a swimming accident. The Lou Costello Jr. Youth Foundation was built by Abbott and Costello for underprivileged kids. There's an ice cream parlor, a pool and three acres of land for sports. The kids manage themselves with a minimum of advice from trained workers. Lou and Bud believe in giving kids a sense of responsibility and the Foundation is proving their idea is sound. Lou and Bud have financed the entire project themselves to date. But they must have financial help to continue, so they plan to enlist the public's aid.

Lou lends a helping hand—on merry-go-round designed for junior play



YOU'RE LOVELY . . . YOU'RE LOVABLE . . . WITH

that Always-Fresh look

Try Frances Gifford's beauty-glow cleansing

Morning glow—"Spring!" sing the perky hats. "Spring!" echoes Frances' fresh skin! "For my day's beauty start, it's a Woodbury *deep-cleanse* Facial!"

ONE! Cleansing-massage with Woodbury Cold Cream. Rich oils cleanse deep . . . loosen make-up. Tissue, and—TWO! Cream on more Woodbury. Four special softening ingredients smooth dry skin. Tissue, and—THREE! A cold water splash for rosy color! Your skin's clear-clean, silky-soft . . . has that Always-Fresh look!

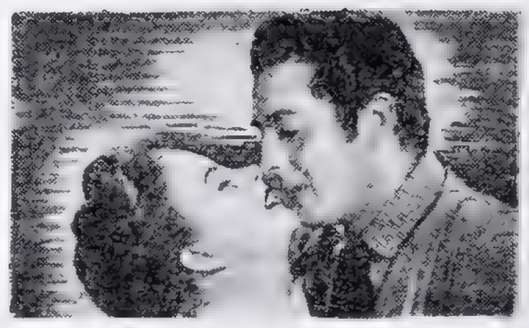
Dinner drama—Frances' "Always-Fresh" look! "But my first date is—a Woodbury glamour treatment! Cleanses and softens. Skin looks *romantically* smooth!"

Woodbury Cold Cream

When Furnace Creek ran red with massacre . . .

AND TURNED ALL THE WEST INTO A BATTLEGROUND OF VENGEANCE!

FURY AT FURNACE CREEK



Starring

VICTOR MATURE
COLEEN GRAY

with

GLENN LANGAN
REGINALD GARDINER

Albert Dekker • Fred Clark • Charles Kemper
Robert Warwick • George Cleveland • Roy Roberts
Frank Orth • Willard Robertson • Griff Barnett

Written by Charles G. Booth • Additional Dialogue by Winston Miller • Suggested by a Story by David Garth

SEE!
Ruthless Apache attack!

CHEER!
Two brothers vowed to vengeance!

THRILL!
Last stand at Ft. Furnace Creek!

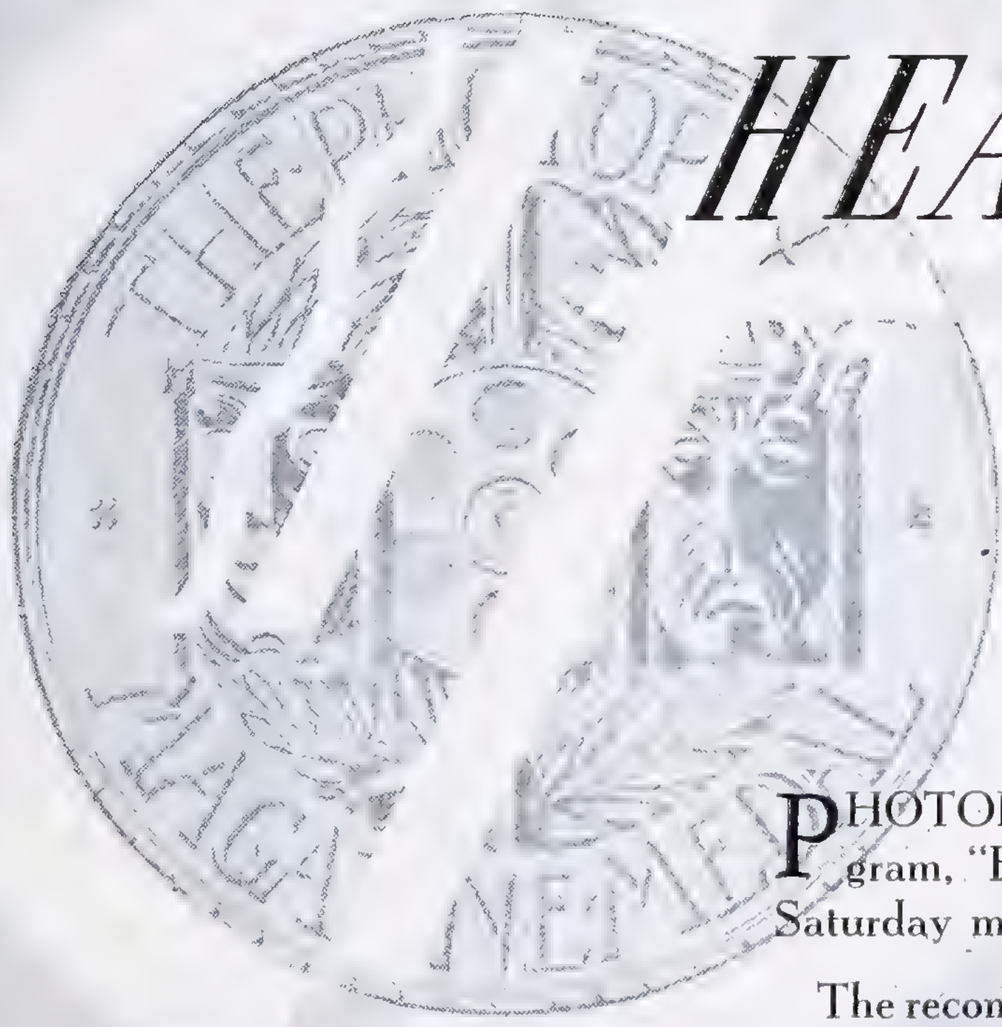
SPECTACLE!
The battle of flaming Arrows!

20th CENTURY-FOX

Directed by
BRUCE HUMBERSTONE

Produced by
FRED KOHLMAR

HOLLYWOOD HEADLINE



PHOTOPLAY recommends a new radio program, "Hollywood Headlines," broadcast every Saturday morning on ABC (10:30 EST).

The recommendation is most sincere. Photoplay's editor, Adele Whitely Fletcher, is the program's commentator. Cal York is the newscaster and a famous radio star, Les Tremayne, the narrator.

The program is designed to give movie-goers an intimate ear-glimpse of Hollywood reported in a style Photoplay's editors firmly believe records the films and their stars in correct focus.

You will find, when you listen to Miss Fletcher, a veteran reporter of the film scene, a sympathetic and honest commentator who reports what she sees, as she sees it. Readers of Photoplay need no memo on Cal York whose news each month in Photoplay is the truth behind the daily headlines.

Next Saturday, turn your radio dial to the nearest ABC station and listen to Hollywood Headlines. It will offer you added dividends from the pages of Photoplay itself. As Photoplay's editors, we can add nothing more than the hope you will find pleasant listening.

Fred Sammis

HOLLYWOOD'S 10 BEST DATES

A popular bachelor names the girls in his home town who rate on his preferred list

BY PETER LAWFORD

THE ten most exciting dates in Hollywood! The very thought is enough to warm the cockles of any man's heart. However, before I stick my neck out any further I want to make it clear that I do not have these dates in any order of preference. Very clear! All right!

There's Rita Hayworth!

Not long ago I said I would like to meet Rita. My statement unfortunately made every newspaper column and radio gossip program for weeks! Until both Rita and I were so embarrassed that it looked as if any chance of our meeting and becoming friends was out.

But just as it happens in the movies we suddenly found ourselves face to face at a big Hollywood party.

Rita is everything I had expected. You have to search for adjectives to do her justice. She has great charm and great poise. She's very beautiful and very glamorous. And above all, (*Continued on page* 111)

Lawford at leisure: You'll be seeing Peter in "On An Island with You"

Carpenter

Susan's husband would never call her that but when you read his story you'll see that's exactly what he means

the bravest girl in town

BY RICHARD QUINE

I ATTACK the subject of my wife, Susan Peters, with the full knowledge that anything I say can be held against me . . . and probably will be. However, the opportunity to tell her what I think of her far overshadows the consequences—and besides, she can't talk back until this appears in print. That gives me at least a month in which to prepare a defense. I wonder what the French will take for the Maginot Line?

This can be no ordinary profile of an actress, no pin-point brochure, no press-agent prattle. Since I value my own veracity this must be cold Kaltenbornish fact.

The only "lazy Susan" in our house is silver and sits in the dining room, it is not the girl in a wheel chair. I'm a pretty healthy fellow of average endurance, but if I tried to follow Susan's daily schedule I'd shrink from 6′ 3″ to 5′ 2″ which would be very hard on my wardrobe.

She wakes up too early (for me). This is a constant source of righteous anger (*Cont'd on page* 100)

The Quines: Richard, Susan and little Timothy

Susan Peters, who refused to wait for a miracle, returns to the screen in "The Sign of the Ram"

Scott

LAST

Memories—Ronnie's and Janie's wedding, the look on her face . . .

her young jealousy that first year . . .

IT IS unfortunate, but true, that Hollywood can shrug off most marriage crack-ups. They are deplorable and there are too many of them. Few people feel a personal sense of shock when a screen couple decide that they are "better off apart."

But when they are Jane Wyman and Ronald Reagan—well—we just can't take that!

No marital separation since I broke the story that Mary Pickford, America's sweetheart, was leaving Douglas Fairbanks, has had the effect of the parting of the Reagans. Just as Mary and Doug stood for all that is best in this town, so have Ronnie and Jane. They seemed so thoroughly congenial, were such model parents who, as citizens, recognized their duty to their community and their profession.

For eight years they have shared a beautiful life that has earned them the respect and admiration even of people who did not know them personally. To those of us who are close friends, they were an ideal Mr. and Mrs.

That's why this hurts so much. That's why we are fighting so hard.

CALL FOR HAPPINESS

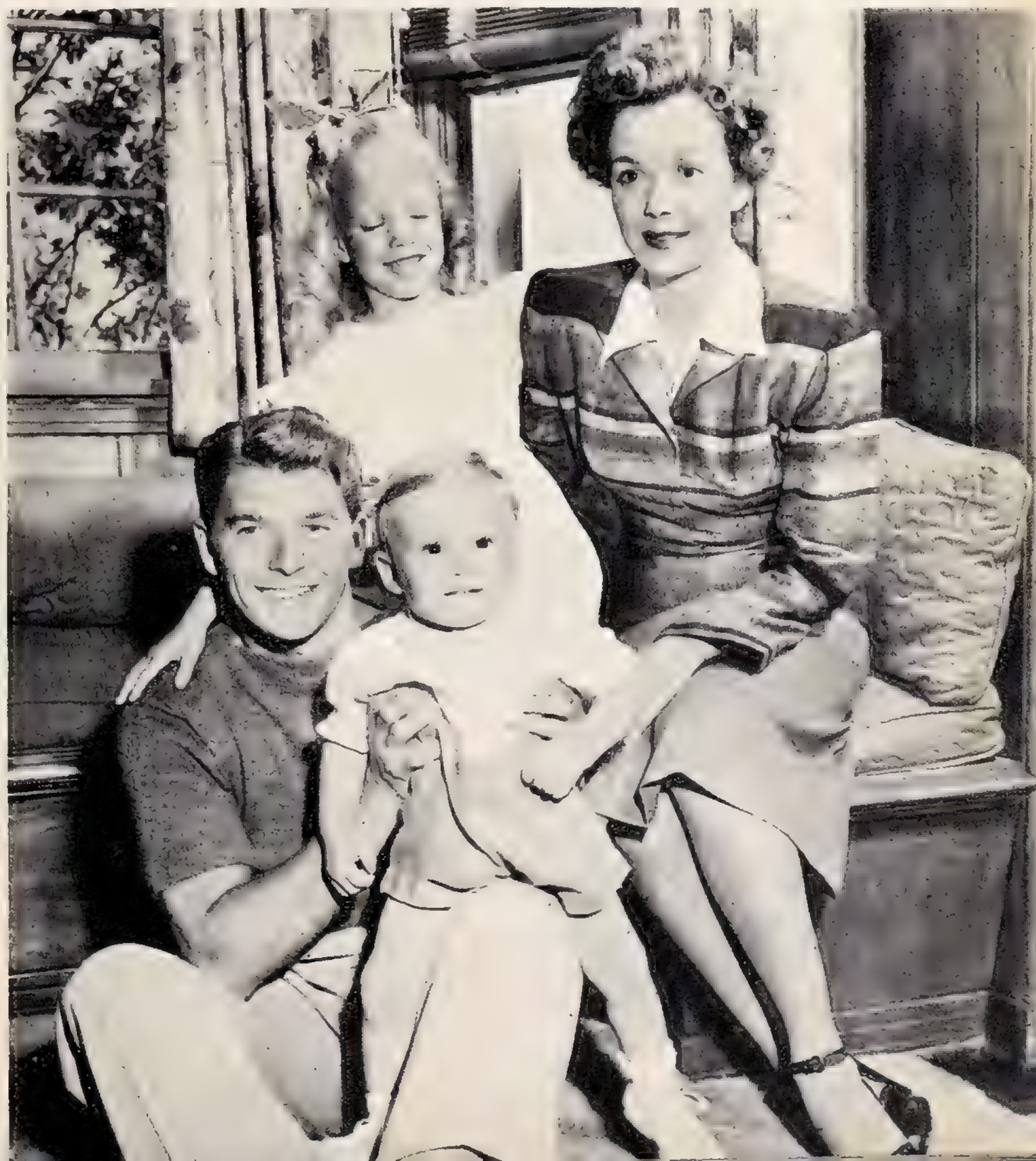
This is Ronald Reagan's heart speaking—with the frankness that would be given only to an old friend

BY LOUELLA O. PARSONS

the war years, when it was Janie who waited

. . . and her gaiety when Ronnie was on leave. . . .

Maureen and Michael, who have a stake in all this, too



to make them realize that what seems to have come between them is not important enough to make their break final. I know this is what Ronnie, himself, hopes will happen.

But, perhaps, we are fighting too hard. Jane said to me, not so long ago: *"If people would only let us alone!* If our friends would only stop trying to run our lives, maybe we would have a chance to regain happiness."

Jane doesn't realize that our anxiety springs from love—not from a wish to (*Continued on page* 113)

Barbara Stanwyck, Jack Benny's friend and Metro's "B. F.'s Daughter"
Fink-Smith

La belle Babs

A frank broadcast on a Queen B by that "modest" gentleman of the airwaves—

JACK BENNY

MY first meeting with Barbara Stanwyck made a very vivid impression on me. She was wearing indelible lipstick at the time. It occurred some years ago when we were both rehearsing for a benefit broadcast at the old NBC Studios in Hollywood. I was coming out of the station just as she arrived and a mutual acquaintance introduced us. "You know Jack Benny, don't you?" he inquired casually. "I *certainly do!*" said Barbara. Then she kissed me and ran on up the steps.

When I recovered, it was with determination to further our acquaintance. This really wasn't difficult since my wife Mary already knew Babs and furthered it for both of us.

As I'd surmised, here was a girl of few words and much action. Normally a very shy girl, one not given to the display of such exuberance . . . except when driven by her appreciation of true artistry. One who writes fan letters to Ingrid Bergman, waxes enthusiastic over a Renoir and the strains of Fritz Kreisler . . . and who undoubtedly had heard and liked my work, too.

What subtlety, what depth and what rare discrimination.

For my money (and perhaps for even more) Barbara's friendship is invaluable. Along with all the nobler virtues, such as loyalty and integrity, she has the greatest sense of humor in Hollywood and humor is the first quality I look for in any woman. If they don't have that . . . well . . . you can just forget the rest.

Here is a (*Continued on page* 107)

Jack and Barbara at Mocambo: "She takes her steaks rare, her thinking straight—and has the greatest sense of humor in Hollywood"

THAT

ANGEL, CARY

He likes to talk about everything—except himself

Who lives in one room of a house, plans to cruise on a freighter and keeps his heart on a five-year plan

BY ELSA MAXWELL

GRAPHOLOGISTS say they can tell a man from his handwriting.

Phrenologists claim they can judge an individual by the shape and size of his skull.

Psychiatrists attempt to blueprint a personality from fears and enthusiasms and dreams.

And anybody, I insist, can tell about anybody simply by taking a good realistic look at the rooms in which they live.

Take Cary Grant, for instance. The rooms he lives in speak of him vividly. Which is just as well. For Cary, who is delightfully articulate about travel, the actor's responsibility towards his audience, the way people mess up their lives when they forget to be simple and basic, vitamins and one hundred other things, is practically mute when the conversation turns to Cary Grant.

The fact that Cary remains in the severe white French Provincial house in which he and Barbara Hutton lived when they separated proves his lethargic character. "I'm lazy," he says. And he stretches out in a sun chair while other men, dreaming of such a (*Continued on page* 79)

Heavenly aid to Loretta Young in "The Bishop's Wife"

Regular guy: Cary Grant's next is "Mr. Blandings Builds His Dream House"

G. Morris

Rocking-horse ride for falling down on Q. 6

Play Truth or

That cheerful earful, our Gold Medal Winner, pays the penalty when he can't take the questions

GAME CONDUCTOR—RALPH EDWARDS

1. Q: This is quite an honor, Bing, having you opposite our Photoplay microphone. If my wife could only see me now! Tell me . . . how does one go about acquiring the gentle art of crooning such as yours?

A: Nothing to it. Just open your mouth to the letter "B" and begin. If you can't remember the lyrics or the tune . . . just whistle.

2. Q: I've tried that . . . and what do I get? Three Beverly Hills St. Bernards, a dachshund, two French poodles . . . even Lassie comes home. Tell me, Bing, who's your favorite leading lady?

A: Joan Fontaine, Dorothy Lamour, Joan Caulfield, Rhonda Fleming, Joan Fontaine—need I go on?

Q. 12 calls for eggs—not golf balls

You've gone much too far already so take the consequence. Show how you'd register nerves on the screen. (*See the picture on the opposite page.*)

3. Q: What other business would you like to be in?

A: Have no ideas along that line. Very lazy, generally.

4. Q: We should all be so lazy. Do you consider yourself Hollywood's best businessman as has often been reputed? Do you make as much money as Hope accuses you of making?

A: I'm a very bad businessman. Lucky at times, gross a lot of money, net nothing in the last few years. No complaints, have enjoyed it.

Shy violet for Q. 29

5. Q: Do you still have any race horses or any racing interests?

A: I am still in partnership with Lin Howard. We raise about fifteen colts a year, for sale.

6. Q: Speaking of horses, here's an easy one: Why does a horse get up front feet first?

A: Beats me. Used to be surprised when some of mine got up at all.

Because that's the mane end, of course. So you'll have to take a consequence.

(Bing has to pose as a jockey while Edwards applies the whip.) (Continued on page 117)

Ralph was on the target end for Q. 28

Tune in Truth or Consequences with Ralph Edwards — Saturday at 8:30 P.M. NBC

Consequences with Bing Crosby

Bing of "The Emperor Waltz" chewed nails as a result of Q. 2

Lana and Sara Hamilton, Photoplay writer, board Super Chief at Pasadena to avoid Los Angeles crowds. Cheryl Christine, Lana's little girl, sees them off

In New York . . . a cocktail party given for Lana at the Sherry-Netherland at which she charmed the press, prior to premiere of her picture "Cass Timberlane"

Window shopping on Fifth Avenue . . . a few minutes after this photo was taken, police rescued Lana from crowds. She knew dark glasses would be no disguise

LANA goes to Town

Within twenty-four hours the New York florists were running out of orchids, the men were running out of whistles and Lana was running true to form

Photographs 2, 3, 4, 6, 7, 8 by Hella Heyman

The morning after "Cass Timberlane" opened at the Music Hall, Lana at the Hotel Plaza reads reviews and telegrams of congratulations from her friends

She went on a good-will tour of Boston, Washington, Cleveland, Buffalo, New Haven, where she charmed students as she charmed City Fathers everywhere

Photographs of daughter Cheryl and orchids decorate Lana's dressing table as she prepares for a long day of interviews, photographic sittings and radio shows, one of which was . . .

. . . with Edgar Bergen and Charlie McCarthy, also visiting New York. Lana wears a pink-feathered creation by John-Frederics. Obviously, Charlie's mind is not on *his* lines

Her gown was white brocade—her jewels were diamonds. Ruby, who travelled with her, helps her dress for the theater and a dancing date later at the Copacabana

But the next day Lana met millionaire Henry J. (Bob) Topping. The rest is headlines. Bob's present wife, Arline Judge, bids for $500,000 settlement, Bob's declared his suit and Lana—well, when she plays, hearts are trumps

After a brief trip to Coast, Lana returned to New York with her mother, Cheryl and John Alden Talbot. "This is it," said friends who saw them that night at the Stork Club

Rules for Wives

You may have to make a few alterations to fit your man's personality but even the Grable-James pattern for happiness wasn't achieved in one day

BY BETTY GRABLE

Cover Girl

TO be really conscientious about this, I suppose I should begin by singularizing that title. . .

"Rules for Wives" sounds a little—well, presumptuous of me. Fortunately, happiness in marriage is something each of us learns by male rather than by mail—or magazine. All those little things working a happy magic in my own life, if followed exactly might work up into a recipe for misunderstanding between some other married couple.

The following then are rules that a wife—just one wife—offers from her experience in being the very contented mate, friend and number one fan of one Harry James. I'm hoping, of course, that somewhere among them may be a bit of advice that, altered to your own marriage measurements, will fit you both for happiness:

1. To understand that husband of yours, begin by understanding yourself.

Real understanding comes first on the list of

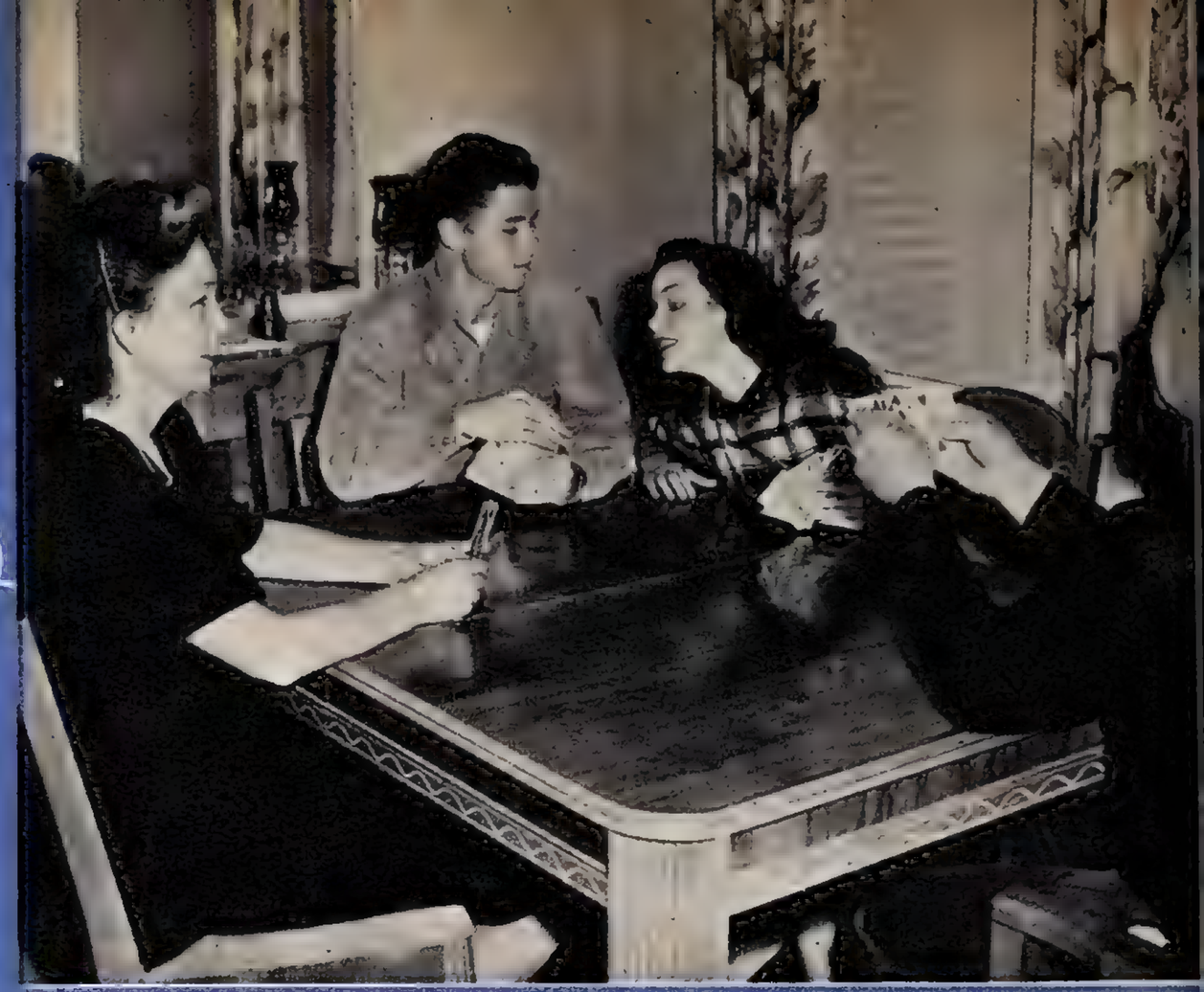
Harry made sure Betty didn't forget her lines when Vicki and Jessica were born. Betty's in "The Lady in Ermine"

requirements in any ideal merger. "Men are funny," it says in those books called "What Every Bride Should Know." Trouble is, this obvious truth covers only one side of the situation. Happens that your husband is proving hard to live with—try to stop, look and listen in both directions. Figure out what it would be like if you were the man of the house, and had to live with you.

That subconscious smugness every woman carries around with conviction, that by her own sweetness and patience she will eventually make a "better man" of her husband, just never got anywhere at the James house. Because in my own case, "I Married an Angel" is more than a song title. The reason I can honestly say that Harry and I have never quarrelled is that no one can quarrel with Harry. He simply doesn't get upset about things and therefore has no talent for upsetting others. In my particular case it came as a shock when I realized that if there was (*Continued on page* 119)

LOVE IS YOUNG

Hollywood's Favorite Romance



Audie Murphy and Wanda Hendrix kibitz in a game of cards with her parents—who are on Audie's side these days

He first met Wanda on a magazine cover. It didn't take long for Audie to maneuver an introduction

Sometimes when the doorbell rings it is enchantment that waits—as it did for Wanda Hendrix and Audie Murphy

BY KAY PROCTOR

Wanda had heard about Murphy, the most decorated hero of the war—but she couldn't believe Audie was *that* man

Audie makes his screen debut in "The Long Grey Line." Wanda appears next in "Abigail, Dear Heart"

Out of step—but in tune

THE doorbell rang. There were light quick steps and the boy and girl faced each other across the threshold.

"Gosh," he thought, "she's even more wonderful than I dreamed!"

"This can't be *him!*" she thought. "*He's* got to be big and all bunched out with muscles. This man's slim and fine and wonderful!"

They smiled shyly. "Please come in," the boy said. Although he didn't know it then, he really was saying, "Come into my heart and let me into yours." Thus began this story of enchantment and young love.

The girl was lovely young Wanda Hendrix, Paramount's newest star, and the boy was almost-as-young Audie Murphy, most decorated hero of World War II. The time was an autumn night back in 1946.

"I had seen Wanda's picture on the cover of Coronet Magazine," Audie said. "I took one look at that sweet little puss and said, 'Brother Murphy, that's it!' Then (*Continued on page* 115)

the hollywood look

Lynn Bari adds a feminine touch to gala evenings in a sleeveless, striped taffeta dress

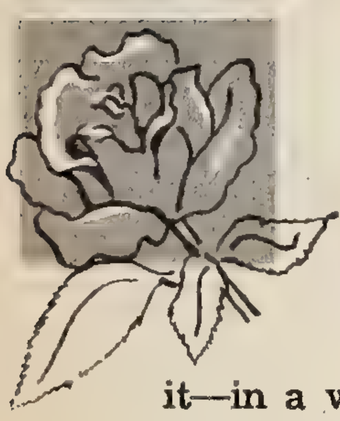
Blue taffeta puts on a brilliant front in Janis Carter's halter-necked evening gown

Anything goes in the star center as long as other women stare and men sigh

BY EDITH GWYNN
Photoplay's Reporter-About-Town

Correction, please! Greer Garson's platinum blue mink coat made its radio debut as a stone marten!

Janis Paige calls this her "comforter" coat, belts it snugly over suits and sports clothes



IF you think American gals generally are having trouble making their compromises with some of the new high styling, believe us, the designers in the studios are really up against it—in a worse way. They know that the new clothes (but not all looped or draped) are what we're going to wear. But they can't convince the producers that a star should wear long clothes, padded hips, etc. in pictures. They have to please the star too—whether she be a really fashion-minded femme or still dragging behind in her clothes ideas.

"One thing, however, is always sure," says Helen Rose, one of M-G-M's top designers. "A masculine look—with suits or hats or anything—is to be avoided." The new fashions are overwhelmingly feminine. Take (*Continued on page* 102)

Valli and Ann Sothern demonstrate the lengths to which fur coats go these evenings

Photoplay's

PHOTOLIFE OF

June Allyson

THE instinct for happiness has been dominant with June Allyson since October 27, 1924, when she was born in Lucerne, N. Y. It helped her battle shyness and a crippling accident at nine. It was important in the spirit of the dance she taught herself and through which she got her first chorus job at sixteen. A featured role in "Best Foot Forward" led to Hollywood, her screen success and her marriage to Dick Powell. There you have the story of June—in one happy paragraph.

BY LYNN PERKINS

Photographs on this page by Valeska

1 June Allyson, at the age of six, as "The Shy Violet" in the school entertainment that marked her first public appearance. June was too timid to speak!

2 At thirteen, in her confirmation dress. She had overcome a crippling accident when, at the age of nine, a falling tree put her in braces for two painful years

3 It was only natural that June's happy feet should turn to dancing. Self-taught, she studied from books at home, watched her idol, Fred Astaire, on the screen

4 A scoffing girl friend in high school dared her to get a job in a show. And so June's acting career began —as a chorus girl in a Broadway musical comedy!

5 June, third from left, in "Sing Out the News." Other chorus assignments led to a featured role in Broadway production of "Best Foot Forward"

6 Then came Metro's screening of the play and a movie contract for June. Here she makes up for her dancing role with Mickey Rooney in "Girl Crazy"

Photoplay's PHOTOLIFE

7 Dishwashing scene with Van Johnson and Gloria De Haven in "Two Girls and a Sailor." June won her acting spurs in this picture

8 Her lifelong dream of a happy marriage came true when she and Dick Powell fell in love. June's blueprint for happiness was now complete—a home with Dick

9 Young Mrs. Powell returned from her honeymoon to receive a welcoming hand from Jimmy Durante on "Two Sisters from Boston" set—and new name plate!

10 The dainty dynamo tackles her income tax. June, who rated high at Roosevelt High, really is good business woman, handles own contracts

OF June Allyson

11 Her abilities as a cook do not equal her talents as an actress! However, since even devoted husbands get hungry, June is determined to master the skillet!

12 With Peter Lawford in a scene from her latest triumph, "Good News." To June's public any picture with her in it is good news

He's Murder!

He calls Greer Garson "Red." He is a rebel with producers. He goes around in a beat-up shirt and shabby jeans. But the Hollywood refrain continues, "Make mine Mitchum"

BY RUTH WATERBURY

He'd rather sit than stand —when he can't lie down!

CONSIDER, first, if you please, three short stories about Robert Mitchum. They are authentic and they prove why he's a star.

First is the story of 1944. The setting is the office of Sid Rogell, RKO producer, and a mighty nice setting it is, too. A specially built desk. Wonderful carpets. Behind Mr. Rogell's chair a terrific cabinet, full of the finest porcelains and *objets d'art*. And Rogell as kind and intelligent a gentleman as ever was in movieville.

Robert Mitchum is standing before Mr. Rogell. He's there to talk contract. Both of them are there to talk contract. Rogell to Mitchum and vice versa.

Rogell has heard of Mitchum through Bill (*Hopalong Cassidy*) Boyd. Bob has been in eight *Hopalongs*. Played villains, natch, and full of beard. But good, Boyd insisted. Rogell believes that, now that he sees him in person. Six-foot one. Terrific shoulders. Slim hips. And the kind of face that dames go for. You know, crooked smile, sleepy eyes.

"We'll have to change your name, of course," says Mr. Rogell. "That Mitchum tag. It's no good. We'll call you (*Continued on page* 75)

Morris

No stranger: Robert Mitchum of "Rachel and the Stranger"

I Lived a Lie

For seven years she wanted to tell the truth.

Now her secret is out—and Dale Evans is glad!

BY DALE EVANS

As told to Erskine Johnson

With her son, Tom Fox Jr. "We never lied to each other"

Dale's new family: Roy Rogers of "Under California Stars" and his daughters Linda Lou and Cheryl Darlene

IT'S rough on a girl to live a lie for seven years in Hollywood. I know. I did it.

For the seven years I've been a picture star, gone to Hollywood parties and invited friends to parties at my home, I have ached to say that the nice little guy at my house was my own son. But I couldn't.

One night at a Christmas party, other picture stars brought their sons and daughters. I took my son, but I had to say that he was my little brother. I hated it—and was sad for weeks afterwards at the memory.

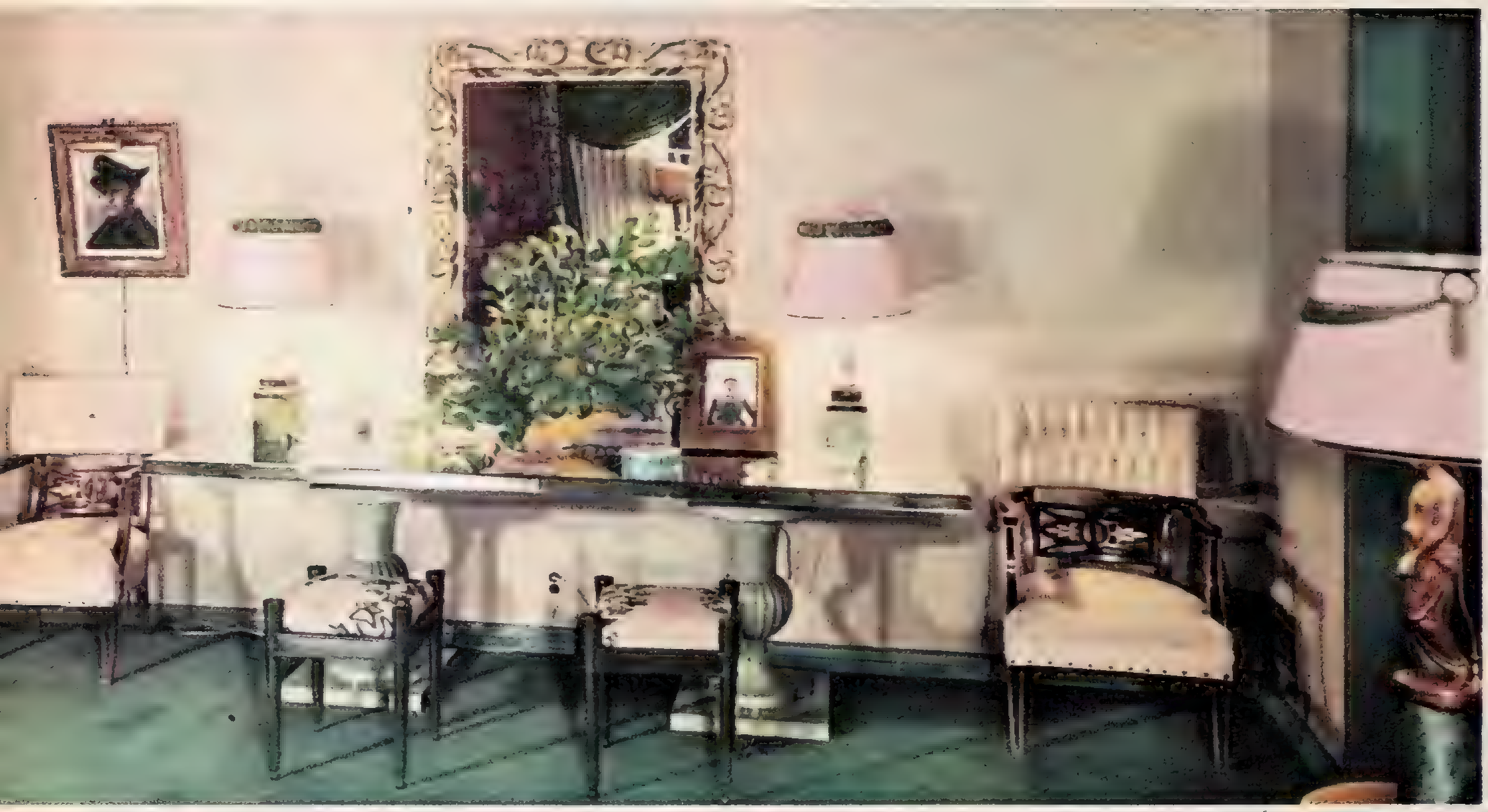
My son went into the service. I wanted to wave the flag . . . I wanted to say that my son was in uniform . . . I couldn't.

At a USC football game the band was playing and my friends said, "Hey, that's a terrific band!" I wanted to shout, "My son plays the flute in that band, he's a fine musician." But I couldn't.

Then one night I was listening to the radio. The voice of a Hollywood columnist was talking about the screen and its personalities. Suddenly the voice mentioned my name. Then (*Continued on page* 104)

"Roy and I will have a home in Hollywood so our whole family can be together." Dale's next picture is "Slippy McGee"

Kodachromes
By Smith



Conversational grouping in Marlene Dietrich's home shows the value of mobile pieces. Chairs and stools by mirrored table invite extra guests to draw closer

Small, ugly windows lose their narrow outlook with clever use of paint and draperies

Star In Your Home

Give yourself living room in your home with these made-to-measure ideas for fitting the right pieces into the right places

BY MITCH LEISEN

Famous Hollywood Director of "Dream Girl"

TOO many women, happily approaching the problem of interior decoration, rush out and buy themselves a giddy lamp or a chair. This is impulsive, expensive and later will be disappointing for everyone except the man who runs the furniture store.

If you are a reader of these bulletins on beautiful backgrounds, you know that in my first article I spoke—brightly, I hope—on color. I am all for it, and the more vivid the more dashing. Last month I told you about what I call "the transmigration of furniture." That was a dolled-up way of explaining that you can take your two good chairs and your one good table from house to house; that you can bring any well-designed piece of furniture up to date in decor merely by the use of a little (*Continued on page* 94)

Gilded ramsheads guard cabinet's secrets—a radio-phonograph, household files

Louvre doors, when open, allow for spacious dining in narrow room. Closed, they give needed privacy for table clearing

Diana Lynn, pert and pretty, of "Prelude to Night"
Smith

Powolny

Jean Peters, new and natural beauty of "Captain from Castile"

SERENADES

The theme is youth, adding a fresh and

Jane Powell, whose charm beguiles in "Three Daring Daughters"
Fink

Elizabeth Taylor, liltingly lovely, of "A Date with Judy"
Fink

Bachrach

Barbara Bel Geddes, the beauty you'll remember in "I Remember Mama"

TO SPRING

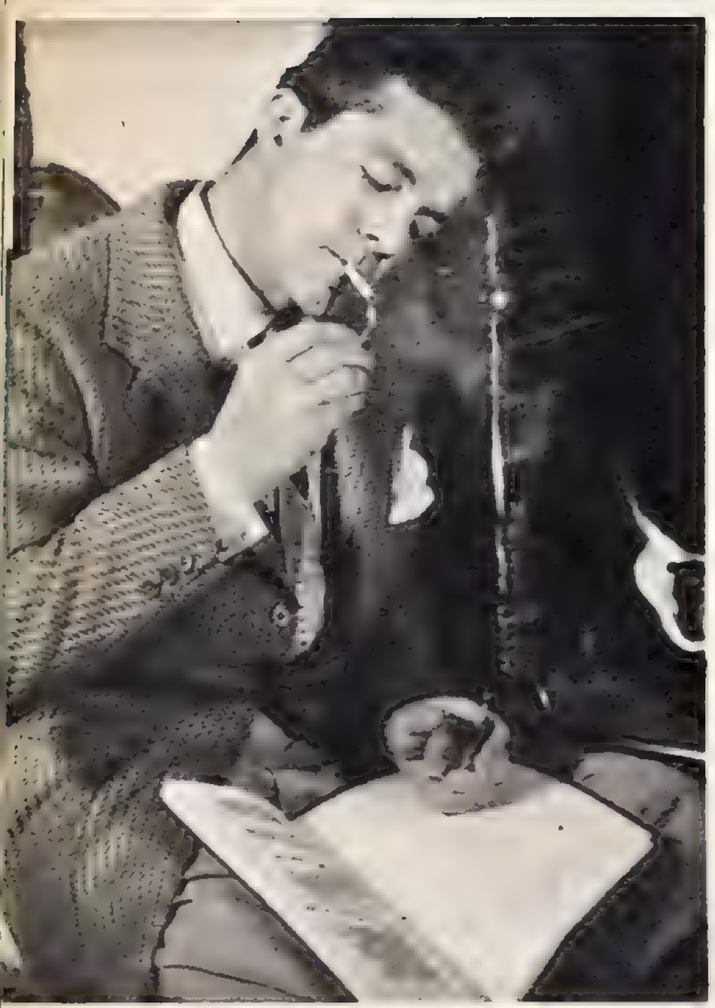
lovely note to the beauties of the season

Coleen Gray, piquantly profiled, is in "Fury at Furnace Creek"
Schoenbaum

A Man of Distinction

It's been quite a year for Dana of the rock-hewn mug and pugnacious nose. He's made four pictures, become a father for the fourth time and given Ethel Barrymore one of the worst days of her life

By Herb Howe



No relation to the Andrews Sisters, but he once wished he was!

Baby's in the nursery and big brother's away, so Kathryn and Stephen enjoy a private romp with "Pop"

Enthusiastic about sailing, Dana likes to skipper the "Kathryn"

DANA ANDREWS just finished paying off the speculator who invested in him. Dana is probably the first actor to float stock in his own future.

The day Mr. Andrews got invested in, he was wiping windshields for a gas station, warbling as he wiped. The owner of the station, happening along, wondered what he could do about it legally. Game laws are strict in California, you can't shoot a canary for free enterprise not even on your own property.

"Why don't you go into pictures?" asked the owner.

The idea was not foreign to canary Andrews. Indeed he had come all the way from Texas with this missionary purpose. He also had called on studios as soon as he arrived and had politely left his cards. But they had failed to return the courtesy, devoid as they are of Southern hospitality.

But the gas station owner, a gambler in promoting youths, offered Dana an allowance of fifty dollars a week while he gained acting experience at the Pasadena Playhouse. In return Dana promised twenty-five per cent of his first movie contract.

He started over at Pasadena carrying a spear for Shakespeare and came off carrying Mary Todd for himself. They acted together for three years and were married (*Continued on page* 77)

Star investment: Dana Andrews of "Night Song"

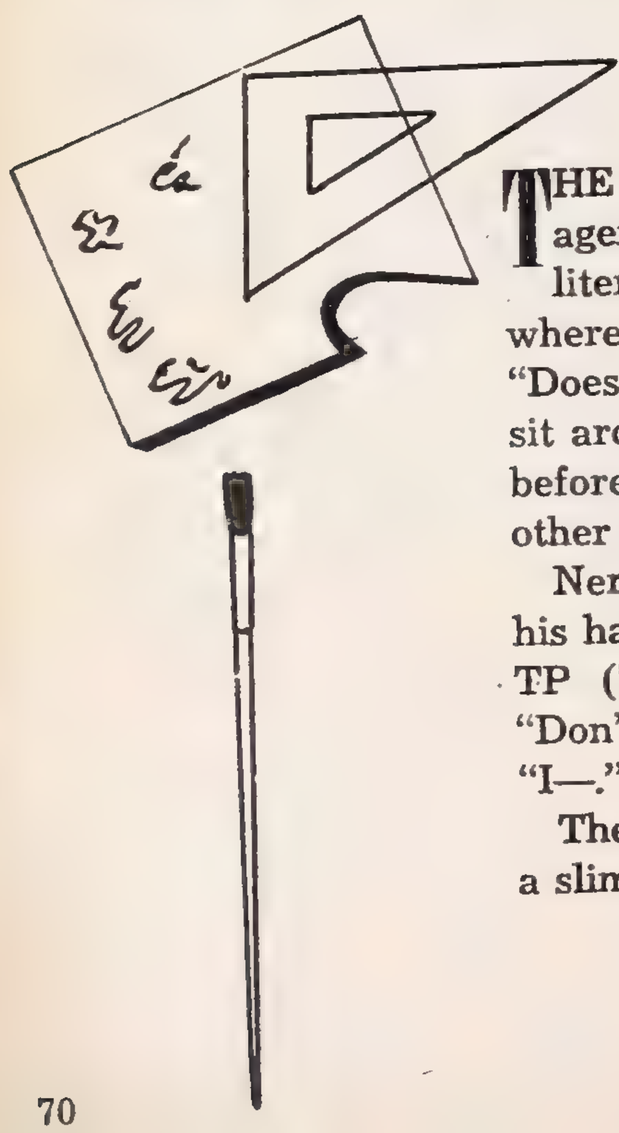
Bachrach

The stars are knee-deep in sunsets, portraits of Mike Romanoff and landscapes designed to give nature some growing pains

Art Hits Hollywood

Edna Borzage, Red's former wife, surrounded by Skelton clowning

By Sara Hamilton



THE producer paced his office while the agent, slumped in a zebra skin chair, literally shook apart. "Where is she, where is she?" the executive stormed. "Does she think I have nothing to do but sit around and wait? Either she shows up before five o'clock or the part goes to another player."

Nervously the agent wiped his brow with his handkerchief deliciously monogrammed TP (Ten Per Cent) and tried to speak. "Don't interrupt," the producer stormed. "I—."

The door flung open suddenly to admit a slim blonde triumphantly bearing a large canvas. "Look," she cried displaying the painting. "It's called 'Banana in the Afternoon.' I had to wait for just the right light to bring out the amber tones."

The producer stood speechless. "Beautiful, beautiful," he repeated. "A masterpiece of impressionistic art. Why didn't you tell me she was creating this masterpiece?" he demanded of the agent.

Yes, the painting craze has hit the town with practically every star in the business knee-deep in moonrises, sunsets, profiles of Mike Romanoff and landscapes accented with cacti. All over town, in attics, in dressing rooms, on (*Continued on page* 97)

Lynn Bari sketches her ideas in charcoal

Gary Cooper's only trouble is his height!

Wilde landscape in the making. Cornel studied abroad

Mrs. Edward G. Robinson at her New York showing

Parkers Progress

THE year of 1947 was momentous for three events in the life of Eleanor Parker: She discovered that she was to become a mother, she was awarded the coveted leading role in "The Voice of the Turtle" and she missed, by the space of a breath, taking her last long sleep in the Atlantic Ocean.

Miss Parker is rather casual—now—in speaking of the last-named experience. "My husband and I were flying back from Europe when two of the motors conked out five hundred miles off Newfoundland. The plane began settling and the co-pilot, trying hard to set an example, came back and told us in a rather shaking voice to strap on our life jackets. The ocean kept coming up nearer and nearer until, at about a thousand feet, the ailing motors caught and we began climbing."

She isn't, however, even faintly casual regarding motherhood and "The Voice of the Turtle." A shy young woman, who curls up figuratively and actually during an interview, her normal reticence breaks and flies apart when she speaks of either of these things. Having a baby is a tremendously interesting experience and she isn't afraid of it. But recreating the role of *Sally Middleton* in the play which Margaret Sullavan made so spectacularly (*Continued on page* 106)

Here it is!

Your new spring complexion!

ACCEPT

Pond's wonderful lanolin-rich Dry Skin Cream

GIVEN TO YOU

with purchase of 69¢ jar of Pond's beautiful, snowy Cold Cream

For the first time in 6 years

Pond's special cream bonus thousands of women used to look forward to

Just in time for Spring. Just in time for you to do *something quick* about that tired-of-everything look faces get at the end of winter . . . Pond's brings you this spring bonus. You get *two* Pond's Creams—no finer anywhere at any price. And you get *both for only 69¢.*

But you must *hurry!* The supply of this Pond's 2-Cream special is limited. Don't wait until tomorrow to get yours. Your face needs pampering with these two beautiful creams smoothed and stroked and patted on it right *now*—today!

"This is a wonderful opportunity," says Mrs. A. J. Drexel, III, "to get these two creams at a real saving. I've never found anything quite like Pond's Dry Skin Cream. And Pond's Cold Cream is a treasure. I'm never without it."

The you that others see first is in your Face

It is not vanity to care for this face of yours beautifully, so that it is a charming reflector of the real, lovable *inner self* that is you.

New—"Outside-Inside" Face Treatment with Pond's Cold Cream acts on both sides of your skin.

Hot Water Stimulation
press hot, wet face cloth against face—to stimulate blood to skin.

Two Creamings—to "condition" skin
1) *Cleanse.* Briskly work Pond's Cold Cream on warm, damp skin to sweep away dirt. Tissue off.
2) *Rinse.* With more Pond's massage briskly to rinse off last traces of dirt. Tissue off.

Cold Freshener Stimulation
a cold water splash, then pat on the tonic astringence of Pond's Freshener.

Special—2-Point Softening Care with Pond's Dry Skin Cream brings your skin extra softening help. It is lanolin-rich and homogenized to soak in better. Use it like this:

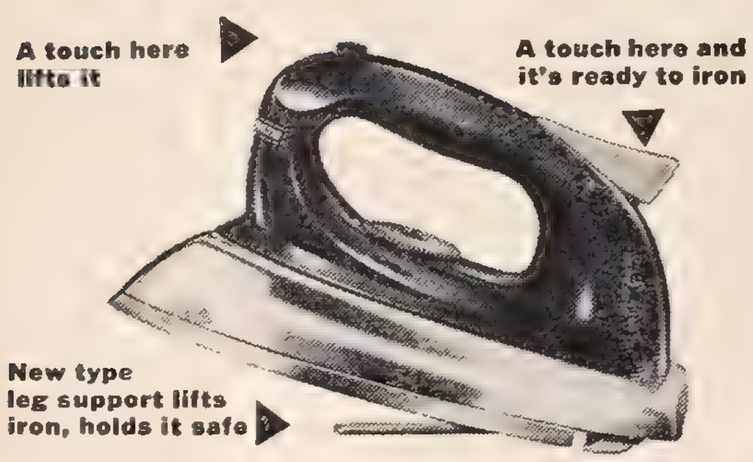
Lanolin-Soften by Night
after your "Outside-Inside" Face Treatment with Pond's Cold Cream, work lanolin-rich Pond's Dry Skin Cream over face and throat. Leave 5 to 15 minutes, or all night.

Lanolin-Protect by Day
smooth on just a very little Pond's Dry Skin Cream before make-up to give skin a protective soft screen against dryness all day. Holds powder amazingly.

Remember **you get both these Pond's Creams for the price of the Cold Cream alone—*but for a short time only.* GET THEM NOW!**

Now! Iron a shirt in 4½ minutes *sitting down!*

...made possible by the amazing new PROCTOR *NEVER-LIFT* IRON



THOUSANDS have tried the easier, faster Proctor *Never-Lift* ironing technique . . . learned how it speeds up flat-work, lingerie, children's clothes, menswear.

They finish big ironings feeling fresh, relaxed. Here's why. Tests show you save 24% of your energy by sitting down. You save by the shortcuts of the Proctor Ironing Technique. You save lifting and tilting . . . the Proctor *Never-Lift* lifts itself at a finger's touch.

See your Proctor Dealer. Try the amazing New Proctor *Never-Lift* Iron that lifts itself . . . makes Sit-Down Ironing so easy. Ask about the Proctor Ironing Technique. It will make your ironing easier.

IT'S NEW...IT'S EXCLUSIVE...IT'S

PROCTOR

PROCTOR ELECTRIC CO., PHILADELPHIA 40, PA.

Felix Jackson and Deanna Durbin, who stars in "Up in Central Park"

Finale

Past and present meet to give you the real story behind Deanna's break-up

BY CARL SCHROEDER

A DELICATE but nonetheless stone wall suddenly has been built around the life of Deanna Durbin.

Her attorney announced one day that Deanna and her producer-husband, Felix Jackson, were separating, and that neither of them would make a statement.

However, there is a dramatic story back of this tragedy in Deanna's life—one that is worth the telling.

All of us who attended Deanna's marriage to Vaughn Paul back in 1941 were less impressed by the huge church wedding than by the obvious fact that these two were deeply, sincerely in love. And in November, 1943, Deanna wrote: "The day of my wedding to Vaughn was the happiest moment of my life. . . . As I walked down the aisle, out of the blur of the hundreds of faces turned towards me, I saw here and there the familiar faces of my studio crews, boys I've worked with ever since I went to Universal. They were smiling at me fondly, proudly—like my family. I was so very glad to know that they were there."

Today, in 1948, Deanna can still be glad to know that her friends are there, for they are. Her real friends, that is—the studio workers who familiarly call her "Durbish" and carefully refrain from speaking of the now apparently broken marriage to Felix Jackson, whom Deanna married late in 1944 after her divorce from Vaughn Paul.

Undoubtedly it was the disparity in ages that caught up with Mr. and Mrs. Jackson. Also, the bonds that tied these two together were loosened by a disagreement—one or many—over Deanna's career.

It also may well be that involved in the crack-up of her marriage, is another influence which caused her more heartbreak than any experience during her entire career. Deanna has always been deeply fond of her older and only sister, Edith. For years, this affection remained solid and strong until early last year when a property problem caused a quarrel which wound up in court. Actually, according to intimate friends, the argument was almost completely on the part of the male members of the family. Whether the conjecture is true or false, the events which followed caused a rift between Deanna and Edith.

As time has gone by Deanna has done everything she could to patch up the break and it may be that by this time, with Deanna on her own again, the breach between the sisters has been healed. No one is accused or censored in this reference, whether it be Felix Jackson, Edith's husband, Edith, or Deanna herself. Eventually, they may all become friendly. Deanna would be the first to ask this. An ideal mother to her little daughter, Jessica Louise, born in February, 1946, she wants her to grow up in an atmosphere unclouded by family problems.

Already, certain clouds on Deanna's personal horizon are clearing away, mainly with respect to her work. In "Up in Central Park," she has the best singing role of her adult career. Producer Carl Tunberg and Director Bill Seiter have captured in the mature Deanna all of the sparkle of the young girl whose work was so enchanting ten years ago. "Up in Central Park" is but a forerunner of the type of pictures now being planned for the star.

There is a persistent rumor that a certain actor is important to Deanna these days.

Also, at this point Bob Landry enters the picture. Bob is a prominent author and national magazine photographer whose work during the war years led him to all corners of the globe. He is (*Continued on page* 110)

He's Murder!

(*Continued from page* 60) Robert Mitchell."

"The hell you will," says Mr. Mitchum, who was born Robert Mitchum and who at that moment has one buck in his one pair of pants. At home he's got a wife and two little kids to support.

"Now, listen, guy," starts Mr. Rogell in his kind, polite voice.

"This the way out?" asks the guy, and his voice snaps. His eyes, too. So they signed him anyhow. A little thing, a name, except to the guy who owns it.

The scene shifts to 1946; the studio, Metro-Goldwyn-Mayer; the setting, the set of "Desire Me." Things are going badly. Script trouble. The producer is worried. The director is worried. Richard Hart, just starting a movie career, is worried.

Greer Garson is present, but invisible. That is, she is locked in her portable dressing room. Things have come to such a pass that when the director wishes to speak to her, he tells his assistant; the assistant tells Miss Garson's maid; the maid delivers the message, then comes out again and tells the assistant director, who tells the director. Everybody is in a state.

EXCEPT Robert Mitchum. He's definitely *the* Robert Mitchum now. A personality. Owns a house up in the Hollywood Hills. Got a contract with David Selznick now, as well as RKO. A rising, important star.

Robert Mitchum is on the Garson set where everybody is worried, but he isn't worrying. He isn't doing anything. He is just sitting, back out of camera range.

The dressing-room door opens. Greer steps forth, the lights of her dressing table bright behind her. The set falls completely quiet. This is movie royalty and everybody waits for royalty to speak first. Except Mitchum. He looks up and sees that light on that beautiful hair. His sleepy eyes look very wide awake and full of ideas.

"Hi, Red," he says. He grins, that crooked grin. His eyes travel from that sensitive face straight down to those slender aristocratic ankles, travel up again and meet Greer's amazed eyes. "Sharp," he says. "Very sharp, Red."

Greer is a very feminine woman. The color burns in her cheeks. She gives him a little mocking smile and almost skips as she goes before the camera. Things went easier from that time on. They had fun on the set after that. For everybody began calling Greer "Red." And she loved it.

Come up to 1947, now. Robert Mitchum is co-starring with Loretta Young in "Rachel and the Stranger," a period comedy. Loretta has recently been out in a big hit, "The Farmer's Daughter" and also "The Bishop's Wife" which is being talked about for Academy consideration. So Loretta is in a position to get things just as she wants them, when the shooting starts. Bob and Loretta are preparing to go into a love scene together. As the camera starts grinding Loretta moves a little. It makes the light fall enchantingly on her beautiful face. When the first take is over, she turns to Bob. "I'm afraid I threw you a little into the shadow then."

"Honey, I don't give a damn," Bob says. The director calls for a second take. As the camera starts, Loretta moves that same infinitesimal degree again and the light is even better for her lovely face and Mitchum is more shadowed than before. But her eyes are wide when the scene is finished. "Why, you really don't give a damn, do you?" she says.

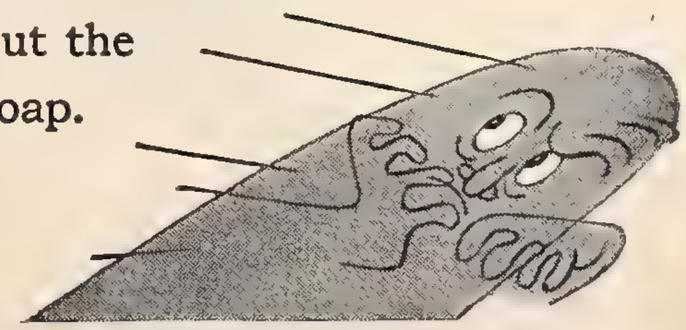
The Stars Model
Photoplay Fashions on Page 85

"We'll wash him with Mama's Fels-Naptha!"

A great many "Mamas" will understand this picture without a word of explanation. They'll be reminded of clothes that are cleaner and whiter; of 'shorter' washdays; less washing 'wear and tear.' Because *they* use Fels-Naptha Soap.

You may want to try golden Fels-Naptha, too, when you know why it removes dirt and stains that other laundry soaps can't budge. This mild, golden soap brings *extra* help to every washing job. The *extra* help of naptha. Gentle, active Fels naptha that loosens stubborn dirt—deep down in the fabric—so it can be 'floated' away without harmful rubbing.

Once you see a sparkling, fragrant Fels-Naptha wash on your line, you'll never want to start another washday without the *extra* help of Fels-Naptha Soap.



Golden bar or Golden chips—**FELS-NAPTHA** banishes "Tattle-Tale Gray"

NO BELTS
NO PINS
NO PADS
NO ODOR

What a feeling of confidence and self-assurance this Tampax gives to a woman on those bad days of the month. She goes about absolutely *free* from the worries connected with the external type of sanitary protection. Her Tampax is an *internal* absorbent. It can neither be seen nor felt when in place!

Dressing in the morning, she dons no harness of belt-pin-pad. Therefore she carries no bulk to act as a reminder. No ridges will show nor edges chafe. No odor to be feared because odor cannot form with Tampax. Then how can she help feeling more like her usual self—daintier, more relaxed, more active?

An invention of a doctor, Tampax is made of highly absorbent cotton firmly stitched—and it's encased in applicators for easy insertion. Quick to change. No trouble to dispose of. . . . Join the millions now using Tampax. Sold at drug and notion counters in 3 absorbency-sizes (Regular, Super, Junior). Average month's supply fits into your purse; the economy box holds 4 months' average supply. Tampax Incorporated, Palmer, Mass.

Accepted for Advertising by the Journal of the American Medical Association

In those three illustrations you have, I think, the secret of the Mitchum meteor popularity. He is not handsome in the sense that Ty Power or Errol Flynn or Cary Grant are handsome. His voice is no private piano, like Greg Peck's, on which he can play any emotion he desires.

Instead, Bob gives out with the attitude that if you expect him to be any fancy Dan you are really going to get a load of the unexpected.

When I went calling on Bob one vividly sunny morning, the door was answered by a young Negro in tan pants and a shirt. "What you want to see him for?" he asked, in response to my saying that I had an appointment with Mr. Mitchum. A voice then called out, over his, "Oh, she's all right. Tell her to come out here in the kitchen."

It was as small as a kitchen can be that holds a stove and an icebox, a couple of cupboards and one built-in table with benches. Bob, whom I had never met before, wearing jeans and a very beat-up shirt, was tossing eggs into a mixer that was whirling away with a great clatter. A man was sitting at the table, reading a newspaper. "My manager," said Bob. Mr. Manager looked up, grunted, went back to reading. Bob measured out some milk, with a great show of concentration, measured out some vanilla, put it all into the mixer.

NOBODY asked me to sit down. I did, though, in the only possible spot, which was at the table with Mr. Manager, who went on reading. The Mitchum back was toward me. Bob finally switched off the mixer, poured the concoction in a glass. He waited. I waited. He spoke first. "Easiest way to have your eggs. Don't you think so?" he asked. "No," I said.

Then we both laughed. "Come on in the front room and we'll kick it around," Bob said, and from that moment on it was great. The living room has one of those great wide couches that cuts around a corner, and he sprawled out on one side of it, while I sat on the opposite corner. He obviously never stands when he can sit, and never sits when he can lie. He loves to talk and he talks magnificently.

As we sat there talking about why he had chosen "The Red Pony" instead of co-starring with Joan Fontaine in "Thunder on the Hill" ("I want to stay away from glamour people," Bob explained), he smoked steadily on a big cigar. Then suddenly he crushed it out, saying, "I don't know what I'm smoking that for. I hate cigars." Whereupon, he pointed to a huge humidor full of them and explained, "I bought those for myself for Christmas. I'd never had a box of cigars for Christmas and I wanted to see what it was like." I'll wager that half the things he's done in his life have been for just that reason—to see what they were like.

He tries to shock you, but he will probably be savage with me for saying that he does it in a very gentlemanly way. That is, he never stoops to vulgar language or off-color jokes. He likes to say, "when I was on the chain gang" or "when I was stuck-up by a gangster" or "when I was riding the rods."

He has already outgrown the little house he bought so happily in 1945. There is no safe place for his two boys to play in the neighborhood. The main road below it is a steady roar of traffic and he calls it "Monoxide Alley." So he's constantly shopping for a new house, but he doesn't want to do anything whatsoever which might possibly make him "go Hollywood."

"I want to stay objective," he says. "I don't ever want to develop a kind of patent personality."

He is restless about his pictures. He says, "The dialogue in most of them is so bad, you have to spit it out like dirt in your teeth." He has worked too steadily. Until he deliberately ran away last winter, he hadn't had one day off. He let himself be talked into coming back, almost as soon as he hit Miami, to help out a producer pal in the making of "Crossfire." He was told his part was a great one. When he read the part, he realized any good actor could have played it. "Why did you lie to me?" he asked the producer. "I needed your name on the marquee," he was told.

"I fall for yarns like that," Bob says, "and even when I get sold down the river, I hope I never get over falling for them. I want to keep on trusting people. I rarely see my pictures because I'm not yet in a position to do much about them when I don't like them. Besides, I feel that acting is a kind of humiliating thing for a grown man to be doing and I never will believe there is such a thing as a great actor."

Maybe he doesn't believe in great actors, but he stands an excellent chance of turning into just that very thing. For he has a tough, good mind and very sound reactions. And while he is almost violently individual and independent, he doesn't seem to mind other people being the same.

I saw that when I met Dorothy, his wife, a slim, pretty girl with lovely, serene eyes. She popped in for a moment, and then disappeared, to eat an apparently personal lunch—or maybe it was breakfast—out in the kitchen. And Josh, the oldest Mitchum son—he's nearly eight, trotted in and out.

Each time Bob called him over and combed his mussed blond hair. Josh took it with dignity, but every time he reappeared, his hair was wild again. It wasn't at all like Hollywood. It *was* like many another household in many a small town.

I'm sure that's the way Bob hopes to keep it—average—just as he wishes to keep himself simple and average and natural.

That latter is his little pipe dream, and it can't come true. Because he isn't simple, for all his act that he is. He has never been average—having been born gifted. And from now on in, the more natural he appears, the more he will be acting. For he is bound to become more important, more in demand, more sought-after.

But at that, I'll bet he stays his own man: Free, and not losing his sensitiveness through too much luxury. Free-thinking and free-acting, and very much man.

THE END

"Real life condensed into 25 thrilling minutes"

. . . so writes one of the thousands of women who never miss listening to "MY TRUE STORY" Radio Program, brought to you in cooperation with the editors of TRUE STORY MAGAZINE. Here are *real* people in real life experiences. A *complete* drama every morning, Monday thru Friday. Tune in your American Broadcasting Station—10:00 EST, 9:00 CST, 11:30 MST, 10:30 PST—for radio's *greatest* morning show!

A Man of Distinction

(*Continued from page* 69) in 1939 after Dana got his chance with Goldwyn.

By the time their second married Christmas rolled around the Financial Department was being pretty rough on the Andrewses. They agreed to spend no more than nine dollars on each other. Mary poached a little, salted away a few pennies here and a dime there and managed to get her lord a travelling bag. Dana had just nine iron men. He bought Mary a quilted robe. Last Christmas it was different and he gave Mary a solid gold bracelet. On the back of it was inscribed: "To Mary, with love, Dana."

A man of ideas is Dana. They pop faster than corn, which he says they often are.

His first idea was to be a singer. He has six brothers but the Andrews Sisters are not his sisters. "I had that idea too," he says. "But they said no."

"No, no brother," crooned the unsisterly sisters. "Our name is Polski."

"Poles?" cried dismayed Dana. "How come you by Andrews?"

"By the telephone book," hymned the deceptive sirens.

Then, too, witness Dana's complete confidence in the sea legs of daughter Kathryn. Five-year-old Kate has been taught to grab hold of anything on board the "Kathryn" (named for her), to keep from falling on her face. However, according to several prominent Hollywood historians, the worst day Ethel Barrymore has spent in a long time was that day she sailed with Dana, Mary and Kate—and spent the entire voyage trying to keep the Andrews sprite from falling into the blue Pacific.

A RECENT incident not to be included in the "corn" category, Mr. A. doesn't talk about. A little girl, Darleen Miller, was in the Los Angeles General Hospital. Darleen had broken her pelvis and the doctors were having trouble setting the break. It looked as though Darleen would never walk again. The doctors asked if there was anything she'd particularly like. "Yes," said Darleen. "I want to see Dana Andrews." Dana was a busy man at this time making "The Iron Curtain." However, when the message came from the hospital, he stopped production, drove to Los Angeles' East Side and visited with Darleen. The doctors are agreed this visit helped immeasurably. And, last reports are that she may be able to walk again.

He was named Carver Dana after two professors of the Baptist Theological Seminary of Louisville, Kentucky. His father, the Rev. Charles Forrest Andrews, had studied there. The late Senator Andrews was Dana's uncle.

Looking at Dana now, off screen and on, you may feel inclined to ask all the movie poohbahs who would have no truck with him, as Bergen does Snerd, "how could you be so stupid?" Carver Dan has the answer: "I had nothing to offer. I had only a mug. They wanted faces. Good lookers like Bob Taylor."

Today we have come to appreciate the rock-hewn mug with pugnacious nose, an obstinate mouth and a chin that Prudential might paste its sign on when Gibraltar crumbles. Dominating are the dark straight-forward eyes.

A likeable, honest youth, Dana in his early Hollywood days was always being given paternal advice to go back where he came from.

"Some one ought to tell him," said Di-

Turn to Page 85 for Photoplay Fashions in Color

Does Tony Martin *expect too much* of a Woman?

MARTA TOREN AND TONY MARTIN IN "CASBAH",
A MARSTON PRODUCTION, A UNIVERSAL-INTERNATIONAL RELEASE

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Marta Toren tells girls:

"Tony's critical. He expects a girl always to have the smoothest, softest hands. Too much to expect? Not really . . . if you use the right hand care. I always use Jergens Lotion." Other Stars, too, use Jergens Lotion. It's 7 to 1 their favorite over any other hand care.

You can expect even lovelier hands today from this hand care the Stars use. Due to recent research, today's Jergens Lotion makes your hands feel even smoother, softer; protects even longer, too. Helps smooth-soften your skin with the same two ingredients many doctors use. Still 10¢ to 1.00 (plus tax). None of that oiliness...no sticky feeling.

Used by More Women than Any Other Hand Care in the World

For the Softest, Adorable Hands, use Jergens Lotion

NEW! a liquid 'LIPSTICK'

can't smear!
won't rub off!
gives exotic color!

ADA LEONARD, famous stage beauty

Instantly . . .
make YOUR lips more thrilling!

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rector George Sidney, who hadn't the heart, after seeing a test.

An RKO talent scout took him benevolently aside and asked what his business had been. "I advise you to go back to it," he said.

"It all sounded so logical," says Dana.

His first picture was "The Westerner" with Gary Cooper. When he walked on to the set he was astonished to see the talent scout who had advised him paternally to go back to his business. He was pushing a camera truck, a third or fourth assistant.

"Just shows how wrong you can be," sighed the ex-talent scout, regarding Dana.

"You still may be right," said Dana.

Finally, after being out of work for seven months, he decided to devote himself to meditation.

"I had learned at long last to ignore completely what people said. I sat down to figure out what made a star."

First of all, he concluded, it's the part.

"If someone else has the star role it's awfully hard to look as though you had."

In the Andrews analysis the writer comes first, the director second, in the business of star-making.

"If I were an idolator I would fall down and worship writers," says Dana who unquestionably is destined for an Oscar according to an impartial poll of writers.

It has been quite a year for Mr. A. He has whipped through four pictures, "Daisy Kenyon," "Night Song," "Deep Waters" and "The Iron Curtain."

He finished a picture at midnight, started another at dawn. Even a man of stamina is exhausted by such speed. It didn't exhaust his ideas though. He became a father for the fourth time, this time at St. Joseph's Hospital. Stephen had been born in St. John's Hospital in Santa Monica. Mary says the service was fine but the ride Dana gave her from San Fernando Valley to Santa Monica was a little too much.

Stephen, as is the custom with some young people, decided to arrive on the scene a little early. Dana rushed his wife to the hospital. Up from the Valley—across Mulholland Drive—down Sepulveda Canyon they sped. It was somewhere around midnight and a California drizzle was drizzling. At Sunset and Sepulveda Dana stopped for a light. He stopped—but found his car going in the opposite direction. They arrived at the hospital and Stephen was born ten minutes later.

"I think I'm going out of business now," says Pop Andrews. But he still has popping ideas and he comes of a family of nine kids, not including the Andrews Sisters.

THE END

Start the week laughing

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"The Life of Jack Benny"—a special extra-length feature—in the April issue of Radio Mirror Magazine, with Jack and Mary on the cover.

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THOUSANDS AGREE IT'S "BC" FOR HEADACHES

Tablet or Powder the same FAST Relief

The wonderful combination of *fast-acting* ingredients in the "BC" formula quickly soothes headaches, neuralgic pains and minor muscular aches. *Two* tablets equal *one* powder. Use only as directed. Always keep a package handy!

That Angel Cary

(*Continued from page* 45) physique as is Cary's naturally, leap around tennis courts and walk miles across the links.

Cary meant to sell this house some time ago. But when his friend and agent, Frank Vincent, died and he had no one to help him arrange the details of the sale he stayed on.

Recently Bill Powell convinced Cary he should sell. Bill still hasn't been able to take possession, however.

The first floor of Cary's house has an entrance hall, living room, dining room, den, bedroom, bath, kitchen and servant's room. The upstairs rooms, especially the two master bedrooms which were to have been Barbara's and Cary's and never were completely furnished, have a deserted air.

There is nothing dramatic or sentimental about the two master bedrooms remaining as they were when Cary and Barbara said goodbye. For Cary lives in this house quite happily. I might say he lives in one room of this house quite happily. For he sleeps, frequently eats and spends his indoor leisure hours in his bedroom. It's a fairly large room, done in yellow and green and simply and attractively furnished with a couch that opens into a large bed. The telephone is in this room. So are the books and scripts that interest Cary at the moment. So are photographs of his friends—portraits of Barbara and her son, Lance, among them.

Cary and Barbara never should have married, of course. Cary knew this always. He loved Barbara's beauty and was thrilled by her—but not by her belongings or her life. If Barbara was later dismayed because Cary would not accept the international set, she merely reflected the dismay Cary had felt from the first because these were her friends.

I must say that Cary tried desperately to make a success of this marriage and to be a father to Lance. With no success. For Lance, like both his mother and his father, is completely continental in attitude.

Also, Cary, I would say, is a five-year man. I know only two other men like that; the Duke of Alba and the Duke of Windsor. Now the Duke of Windsor adores his Duchess forever. But before she came into his life you could count on his affection being of five-year duration.

Cary also remains true to type. His

When Elsa Maxwell met Loretta Young it started a story you can't afford to miss. In May Photoplay—on sale April ninth

Do you hate to ask about these Intimate Physical Facts?

The custom of vaginal douching is so great today—the question is *not* whether a woman *should* douche—but rather *what* she should put in the douche.

And you certainly will want to know that no other type liquid antiseptic-germicide tested for the douche is SO POWERFUL yet SO HARMLESS as ZONITE! Scientists tested every generally known antiseptic and germicide they could find on sale. And NO OTHER type was SO POWERFUL yet SO SAFE to tissues.

Cautions Against Weak or Dangerous Products

Pity those old-fashioned women who from ignorant advice of friends still use such 'kitchen makeshifts' as vinegar, salt or soda in the douche. Vinegar, salt or soda in the douche are NOT germicides! They never in this world can give the great germicidal and deodorizing action of ZONITE.

Some day you'll realize the importance of using only a germicide intended for vaginal douching—one POWERFULLY germicidal with deodorizing and dissolving qualities yet one SAFE to tissues. So why not benefit by ZONITE *now?*

A Modern Miracle

ZONITE positively contains no phenol, no mercury—no harsh acids—over-strong solutions of which may damage tissues and in time even impair functional activity of mucous glands. ZONITE is truly a modern miracle! You can use it as directed *as often as needed* without the slightest risk of injury. ZONITE is non-irritating. Non-poisonous—no poison warning is needed on the ZONITE bottle.

ZONITE actually destroys and removes odor-causing, clinging waste substances, helps guard against infection. It immediately kills every germ it touches. You know it's not always possible to contact all the germs in the tract. But you can BE SURE ZONITE DOES kill every reachable germ and keeps them from multiplying. Complete directions with every bottle.

Zonite
FOR NEWER
feminine hygiene

FREE! *NEW!*

For amazing enlightening NEW Booklet containing frank discussion of intimate physical facts, recently published — mail this coupon to Zonite Products, Dept. PP-48, 370 Lexington Ave., New York 17, N. Y.

Name_____

Address_____

City_____ State_____

P

IS A *Page Boy* BEST FOR YOU?

YES! If you have a round, oval or heart-shaped face. NO! If your face is oblong, diamond or triangle-shaped. A page boy's contoured roundness will soften a pointed chin, counteract square boxiness and make a round face appear longer. SEND NOW FOR THRILLING FREE BOOKLET! "HAIR STYLES THAT GLORIFY THE SHAPE OF YOUR FACE."

Goody CURLERS ARE BEST FOR EVERY GIRL!

Back again! The exclusive **Goody Elastic Clasp Curler** that's best for every hair-do!

★ **Won't Slip!** The curler locks close to head without roll back.

★ **Every Size Curler!** From tiny to giant curlers for every size curl.

★ **Holds More Hair!** Elastic Clasp permits more hair to be rolled into each curl.

★ **Exclusive!** Only Goody gives you this Elastic Clasp Curler!

LOOK FOR GOODY WAVE CLIPS, BARRETTES AND KANT SLIP COMBS

FOR BETTER CURLS BETTER REACH FOR GOODY!

At notion counters of leading 5 and 10c stores

GOODY PRODUCTS
200 Varick Street, Dept. M-4, New York 14

first marriage was to Virginia Cherrill. Then he loved Phyllis Brooks. Barbara came next. And following Barbara there was Betty Hensel. They are all, you will mark, delicate blondes with a great flair for beautiful, simple grooming.

A water color of Betty hangs in Cary's entrance hall and I do not doubt he is fond of her still. But almost five years have passed since Cary first met Betty.

Over the fireplace in this combination living room and bedroom of Cary's are, I believe, the only possessions upon which he places any actual value: Plaques from Australia and Great Britain. These were presented to him in appreciation of his generosity during the years of war. I can guess his contributions to those countries was in keeping with the $150,000 that he gave to the international Red Cross.

Cary's generosity, of course, is not limited to such munificent gifts. In the least thing he is generous. More than once, for instance, I have had a wire from him saying:

"Dear Elsa

"I am giving a party that I think you would enjoy. Please come as my guest.

Cary."

At Christmas usually I have an affectionate wire from Cary. But a year or so ago he sent me a recording machine that also can be used to make records. He doesn't send a gift dutifully every year. But when he sees something he knows would please friends it goes to them.

On the shelves in Cary's room, which hold the books he loves best, are Cassell's French-English Dictionary. In "The Bishop's Wife" he had one scene in which he spoke French. But he studied and worked so he might play this scene perfectly.

"If people come to the theater because your name is billed on the marquee," he says, "it's up to you to come through."

He did not want to play the angel in "The Bishop's Wife," didn't think it was right for him. In fact he offered to pay back Samuel Goldwyn all the money he had had in salary thus far if only Sam would let him out. But Sam wanted Cary for his angel. Who wouldn't? And the picture's success proves he was right.

Last summer Cary went to England to talk to Alexander Korda about movies they will film in all countries in their hope of explaining people of all lands, races and creeds to one another.

It is interesting, I think, that although Cary went to England on motion picture business, he did not go as a motion picture star. He travelled privately with Freddie Lonsdale, the eminent playwright. Freddie put Cary up at his club. They had a wonderful time. And you did not hear Cary's name bandied about or see his picture all over the papers.

If you were to go to a dinner party at Cary's house you would find the dining room too small for its massive table. Or it might be, if there were only three or four guests, that dinner would be served at a small table in the den. It is an indifferent room to which Cary obviously has given little thought, furnished in red leather with hunting prints on the walls, a genuine Utrillo over the fireplace and a small bar in a bay window.

His house and garage sit on exactly one acre of land and are approached by a semicircular driveway. In the garage of Cary's home, there's a dark gray Cadillac convertible. He used to drive a Ford convertible. He doesn't care too much about the make of the car so long as he can drive with the top down.

High on the shelves in Cary's bedroom National Geographics are stacked. On his walls are seascapes by that French master, Eugene Boudin. For ever since Cary was a little fellow he has had a great passion for the sea.

This summer Cary is coming to stay with me at my farm in the south of France. "I want to know the world," he tells me. "I want to know Europe—not its cafes but its beauties and its people.

"And Elsa, don't forget our cruise on a freighter. We'll really make it one day."

It's to be a self-supporting expedition. For we will stop at all ports along the coast to pick up freight and luggage.

It's Cary's idea of fun to go along with the crew. Still the child of his economical boyhood, aware of all the things money is needed for in the world today, he wouldn't think of chartering any great yacht.

I still remember Cary when I met him in New York years ago. He had an element of simplicity about him then and he hasn't lost it. No triple-plated swimming pools, no houses as large as a small hotel run by any major domo for him. He started out as a regular guy and he hasn't changed. That angel, Cary!

THE END

Listen While You Work

. . . . to Photoplay's newest air-treat

HOLLYWOOD HEADLINES

It's a three-way treat, with Adele Fletcher, Editor of Photoplay, reviewing star pictures and star trends. Les Tremayne, famous radio star, telling the Photoplay short short story-of-the-week and Cal York, Photoplay's Hollywood Reporter, relating the latest news about the headliners of Hollywood. It's Photoplay's extra edition of the air

DON'T MISS IT

Every Saturday morning on ABC—10:30 EST; 9:30 CST; 11:30 MST; 10:30 PST

LAUGHING Stock

BY ERSKINE JOHNSON

Tune in "Erskine Johnson in Hollywood" Mutual Broadcasting System: 4 p.m. EST; 3 p.m. CST; 2 p.m. MST; 11:15 p.m. PST

LANA TURNER visited the M-G-M lot between pictures wearing a flimsy playsuit. The studio censor, Al Block, saw her and later told the wardrobe department: "Lana can't wear that."

"Don't be ridiculous," replied the wardrobe department. "That isn't a costume for a movie. It's her own playsuit and she just went shopping in Beverly Hills."

* * *

Hollywood continues to marvel at the successful marriage of Bill Powell and Diana Lewis because of the big age span. I remember when they were first married. Bill was talking to a pal in his den when there was a loud crash in the direction of the living room. The friend looked startled but Bill said:

"It's nothing to worry about. Just Diana sliding down the bannister."

* * *

Sign in a Hollywood jewelry shop: "We mend everything except love affairs."

* * *

Maria Montez was watching the rushes of a love scene between her husband, Jean Pierre Aumont, and a glamour doll. "How do you feel when you see your husband kissing another woman?" she was asked.

"Oh, I don't worry a bit," replied Maria. "I figure he does the same thing I do—concentrate on showing a good profile to the camera."

* * *

Not in the script: "My only frightening experience in Hollywood was seeing myself on the screen. I look just like I look." —Henry Morgan.

* * *

A much married movie queen introduced her daughter to her fourth stepfather. The little girl smiled and said:

"Won't you please write something in my guest book?"

* * *

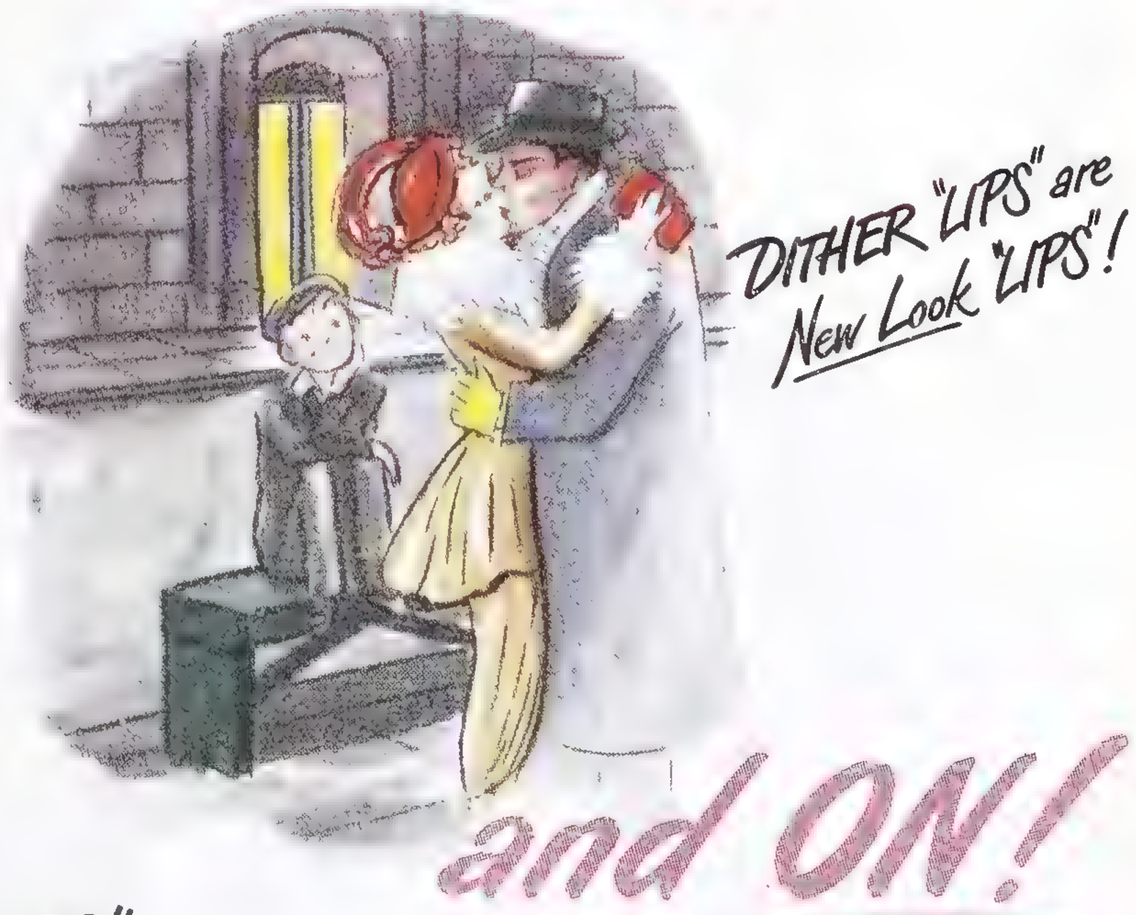
Al Jolson gave everybody connected with his radio show a smoked turkey. The writers of the show, Mannie Manheim and Charles Isaacs, were convinced Jolson raised the turkeys himself—because they were smoked in a kneeling position.

* * *

Samuel Goldwyn's new musical, "A Song Is Born," features the nation's top bandleaders. One day a number of them, including Goodman, Dorsey, Barnet and Basie, were having a jam session. Goldwyn, visiting the set, stood and listened quietly. Songwriter Sid Robin watched for a while and finally came over to him and said: "Look, Mr. Goldwyn, for all the money you're paying these boys, at least you could tap your foot!"

Pond's "Lips" stay on...

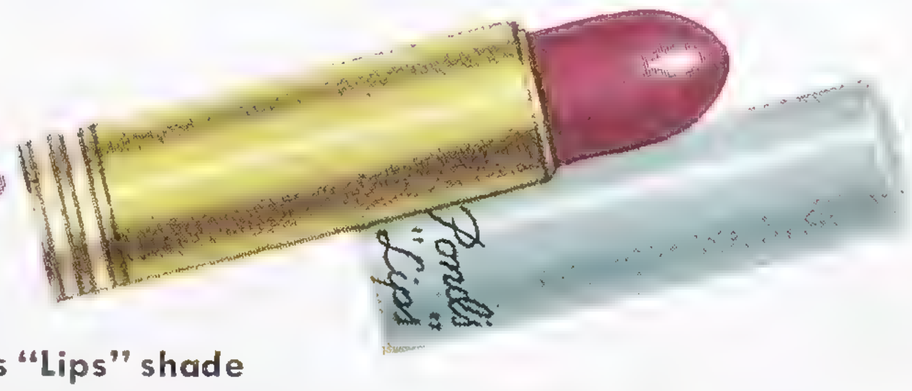
and on...



and ON!

POND'S "LIPS"

Dither



The new-pink Pond's "Lips" shade that's perfect for Spring! Handsome swivel case — 49¢, 25¢

One Permanent Cost $15...the TONI only $2

So soft, so smooth, so natural-looking. You'll say your Toni is the loveliest permanent you've ever had. But, before giving yourself a Toni you will want to know –

Will TONI work on my hair?

Yes, Toni waves any kind of hair that will take a permanent, including gray, dyed, bleached or baby-fine hair.

Is it easy to do?

Easy as rolling your hair up on curlers. That's why every hour of the day another thousand women use Toni.

Will TONI save me time?

Definitely. The actual waving time is only 2 to 3 hours. And during that time you are free to do whatever you want.

How long will my TONI wave last?

Your Toni wave is guaranteed to last just as long as a $15 beauty shop permanent –or your money back.

Why is TONI a Creme?

Because Toni Creme Waving Lotion waves the hair gently –leaves it soft as silk with no frizziness, no dried-out brittleness even on the first day.

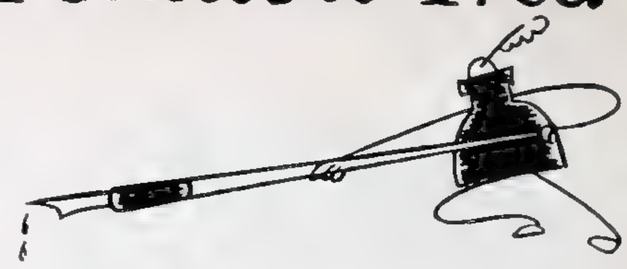
Which twin has the TONI?

"My Toni-savings paid for a new hat," remarks Eileen Mary Skillings. "No wonder Edith Ann says, after this we'll be Toni Twins." Eileen Mary, the twin at the left, has the Toni.

Where can I buy TONI?

At all drug, notions or cosmetic counters. Try Toni today.

Readers Inc.



Jeers and Cheers

Cheerio Everybody:

May I put in my two cents' worth regarding Oscars, actors and the like?

We're tired of seeing stars get Oscars when we know they wouldn't have been able to carry the picture had it not been for the fine cast of characters. We want to see more character actors given Oscars.

We're sick of seeing new faces on the screen "glamorized" and thinned to emaciation, like Hazel Brooks with that lanky, sloe-eyed, hungry look. Our American girls aren't like that. Most of us are wholesome looking, in love with life. Give us more naturalness on the screen.

Mrs. Frederick Gooch
Washington, D. C.

Dear Editors:

I'm glad to see so many new faces on the screen. The old favorites are still welcome but it's just like too much ice cream.

Ava Gardner is a refreshing newcomer. She and Gregory Peck would make a wonderful pair. Burt Lancaster is new and different but I hope he won't make gangster pictures forever. Joan Caulfield is doing all right.

I have one gripe about most pictures. They are too depressing. Why do they make pictures like "Possessed" and "The Snake Pit"?

Mrs. G. Scott
Oakland, Cal.

Dear Photoplay:

Whatever is becoming of American movies? Some years ago American films were considered the best in the world and undoubtedly they deserved their reputation. But now, British, French and Italian movies have by far surpassed them. Why is it that Hollywood can no longer produce pictures such as "Gone with the Wind," "Beau Geste," "Intermezzo," "Gunga Din" and "Mrs. Miniver"? Really, Hollywood, you must try and regain your former position, or we shall lose faith entirely in your ability.

Ona Monica Sanchez
Buenos Aires, Argentina

Editors:

You are to be commended for printing Larry Parks's forthright statement (February issue). It is refreshing to find a celebrity who will speak up for what he knows is right.

We appreciate your fairness in publishing it.

Esther and Phil Irwin
Milwaukee, Wisc.

Support for Van

Dead Editor:

I have just finished reading "The Verdict on Van" (February issue) and I'm still boiling to think some of the public can be so fickle and unjust. I can't see what difference it makes who Van Johnson marries. I still go to his pictures and enjoy them very much. So, I say phooey to the people that have stopped liking Van. He's still tops with me.

MRS. R. BIGELOW
Libby, Mont.

Dear Photoplay:

I have read your story "The Verdict on Van."

Van has and always will have my vote for the swellest guy and best actor. I would like to say I am with you, Van.

ELEANORE STOLBARG
Woodhaven, N. Y.

A Word for Wilde

Dear Sir:

Please stop panning Cornel Wilde. His devotion to Pat Knight is commendable and should be appreciated. She is far more beautiful than a lot of so-called stars and it is natural for him to want her to be a star also. Personally, I would like to see them together in a picture.

MARGO DUPRE
Indianapolis, Ind.

Question Box

Dear Sir:

Could you give me the name of the actor who played *Bob Kirby* in "Variety Girl"?

MAXINE GRAUER
Chicago, Ill.

(De Forest Kelley is his name.)

Dear Sir:

Who was the young man who played the part of *Phil* in "Song of the Thin Man"? He was the owner of the gambling yacht *Fortune*.

MARY SEREX
Monroe, La.

(That young man was Bruce Cowling.)

Dear Photoplay:

I know Al Jolson did the singing in "The Jolson Story" for Larry Parks. But I would like to know if Scotty Beckett did his own singing in the picture.

MARY BUCHANAN
Los Angeles, Cal.

Scotty Beckett, like Larry Parks, did not do his own singing in this picture. Rudy Wissler sang for Scotty.

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

© CHEN YU, Inc., 1

there's a Chen Yu "pink"

to flatter your hand complexion

Your hand complexion — like that of your face — requires the shades which compliment your own skin tone. Now you can select one of the fresh new Chen Yu lacquer shades best suited to your hand complexion. Lipsticks of velvety softness to match. Both incredibly lasting because they are Chen Yu.

sea shell for ivory toned skin

pink sapphire for rachel hands

spring fever for the rose toned

the lacquer .60 the lipstick 1.00

. . . and wonderful Cloudsilk Make Up by Chen Yu

PROCTER & GAMBLE PRESENTS

PRELL New Radiant-Creme Shampoo

Exciting PRELL REMOVES DANDRUFF

IN AS LITTLE AS 3 MINUTES!

LEAVES HAIR Radiantly CLEAN Radiantly SMOOTH

FRONT PAGE NEWS! Prell, the new emerald-clear Radiant-Creme shampoo with the marvelous patented ingredient, leaves your hair *sparkling* with radiance, and leaves it *free* of ugly dandruff! Doctors' examinations proved that Prell removes unsightly dandruff in as little as 3 minutes—that regular Prell shampoos *control* such dandruff.

And how hair *shines* after Prell, how smooth it is, how soft and easy to manage! That tube is so handy, too . . . no jars or bottles to break . . . and it's concentrated for economy. Get Prell today—see how *radiantly lovely* it leaves your hair.

Here's What the Rileys Say About Prell

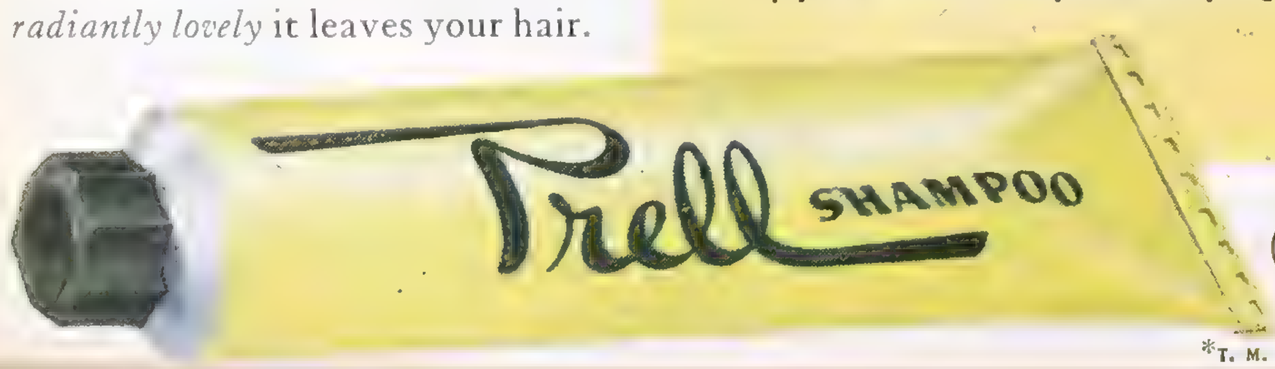
RILEY: Dandruff's a mess on your coat or your dress, So we Rileys shampoo with Prell.

MOM: And "Prelled" hair shines so—it just seems to glow, And *arranges* so smoothly and well.

JUNIOR: No jar that will slip or bottle to drip—That Prell tube is sure on the beam.

BABS: It's so economical, the lather's astronomical—That's Prell, the new Radiant-Creme!

Enjoy "The Life of Riley" Saturday Nights—NBC



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*T. M. REG. U. S. PAT. OFF.

Photoplay Fashions

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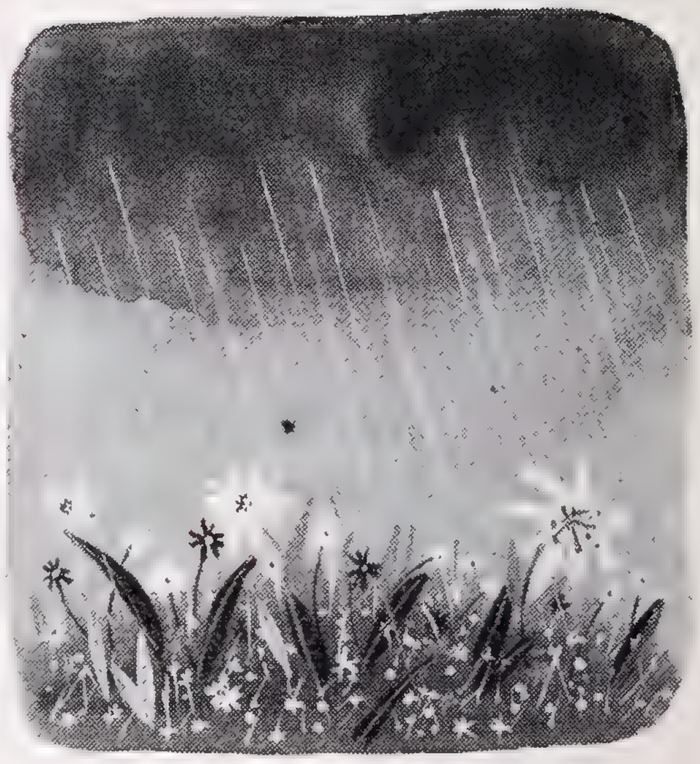
John Engstead — *Photographers*



Diana Lynn, whose latest movie is Producing Artists' "Prelude to Night," an Eagle Lion release, is not only a pretty and talented actress but also an accomplished musician. For many a year she put in five and six hours of piano practice a day. She is also one of the actresses who can call Los Angeles her birthplace.

Furniture courtesy Old Hickory Furniture Co.

Crisp butchen linen, a huge stitched pocket and navy blue buttons marching down the sleeves are an irresistible threesome in this Pat Hartly dress. Sizes 10-16 and 9-15 $14.95 at Sanger Bros., Dallas, Tex., and Crowley, Milner & Co., Detroit, Mich.

For other stores in your vicinity write to the manufacturer listed on page 92

Noreen Nash believes in the adage "Eat an apple every day," for she was named Apple Blossom Queen by her native state, Washington. Her beauty is seen in Eagle Lion's "Adventures of Casanova"

No one else but Carole King has this soft-spun dress with the dashing colored stripes. Aptly named "City Edition" for now and through summer. Sizes 9-15, $10.95 at Scruggs-Vandervoort-Barney, Inc., St. Louis, Mo., and Joseph Horne Co., Pittsburgh, Pa.

Checked Dan River gingham in red, green or brown and starchy white pique make this Minx Modes a crisp cute "must" for spring, 1948. Sizes 7-15. Under $17.00 at Saks-34th (Jr. Dress Dept.); New York, N. Y., and Richard's Store Co., Miami, Fla.

For other stores in your vicinity write to the manufacturer listed on page 92.

PHOTOPLAY'S *Pattern of the Month*

PHOTOPLAY PATTERNS,
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents ($.35) for which please send me the Photoplay Pattern of the Claudette Colbert-Sophie Saks Fifth Ave. dress in size (Circle size you wish) 12—14—16—18—20

My name and address is: Size:

Name.....

Street.....

City..... State.....

Claudette Colbert, who is seen in Triangle's "Sleep, My Love" released through United Artists, wears a dress Sophie of Saks Fifth Ave. designed especially for her persona wardrobe. Every bit of the new look for spring is combined in the softly pushed-up sleeves, unpressed pleated skirt and little-girl collar. For evening dress-up make it in Belding-Heminway's Sparkling Matlasse or Brocade. For daytime a Paisley print or colorful Crepe Natural.

Front View

Back View

arilyn Maxwell, daughter of two musicians and born in Iowa, has been singing and dancing ever since she can remember. She's always been pretty, too, and you'll see her next in M-G-M's "Summer Holiday"

A spun print skirt buttoned from waist to hem and a tucked blouse with saucy push-up sleeves make this Sportswear by Glen a colorful duet to meet the sun. Sizes 10—18. $14.95 at Abraham & Straus, Brooklyn, N. Y., and Ed Schuster & Co., Inc., Milwaukee, Wis.

For other stores in your vicinity write to the manufacturer listed on page 92

Ava Gardner, of "One Touch of Venus," looks before she leaps

EASY COME, EASY GO

Insure your chance for a repeat performance by making a favorable first impression

BY ANITA COLBY

Photoplay's Beauty Editor and adviser to Paramount Stars

WE all have our "ins-and-outs." And they're important. All our lives we're making entrances and exits —to a home, a restaurant, a theater or a business office—entrances that often make a lasting impression on friends and associates. So let's be sure the impressions are good ones. For your chances for a repeat performance are slim if you haven't made a favorable first impression.

For the girl seeking employment, the technique of entering and leaving a room is very important. The little things she does add up to the total impression with which she leaves her prospective boss. A Hollywood personnel manager, who hires hundreds of girls for stenographic jobs, told us that he has yet to hire a girl who lights a cigarette upon entering his office.

"I don't object to the girl smoking at all," he said. "But the mere fact that she can't sit through the job interview without a cigarette in her hand, proves to me that she is emotionally unsure of herself. She doesn't know what to do with her hands so she nervously supplies them with a job."

Take a tip from Ella Raines and don't be a shrinking violet either. "When you enter your prospective employer's office," she says, "you have been invited in. So, don't hesitate to shut the door firmly behind you."

Then go to the chair offered you with a firm step and sit down without pulling and (*Continued on page* 109)

there's a Trim Tred shoe for every mood, high fashion, classic, comfort or casual!

cherry red

style ripe...

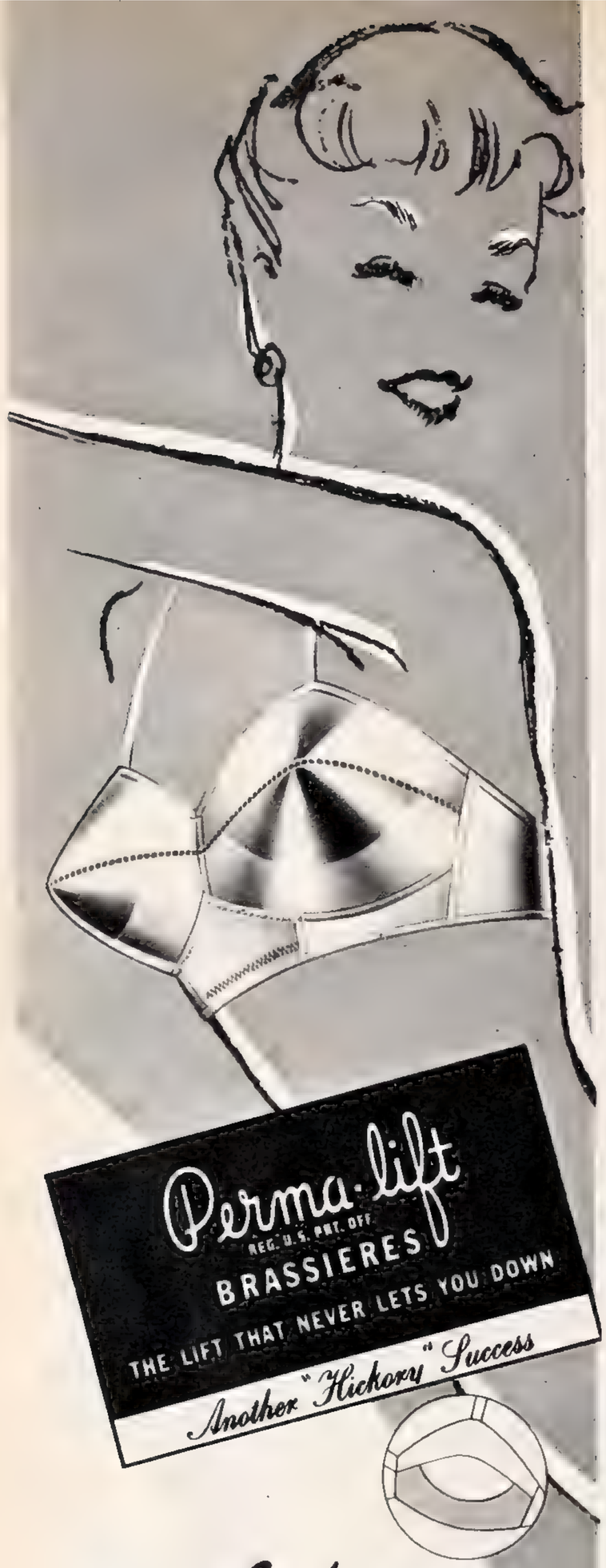
THE HIGH FASHION SHOE WITH Hul-Latch COMFORT FEATURE

Trim Tred

Roberts, Johnson & Rand • DIVISION OF
INTERNATIONAL SHOE COMPANY, ST. LOUIS 3, MO.

write for the name of your nearest dealer

shoes illustrated also available in other colors



THE *Lift* THAT NEVER LETS YOU DOWN

Making the most of your figure? —you can, you know, with a "Perma-lift"* Brassiere. There's a soft, yet firm cushion inset at the base of each bra cup. Your bust is naturally and gently supported from below. Wash and wear your "Perma-lift" Bra as often as you want—it will never lose its famous lift. At your favorite corsetiere—$1.50 to $3.50. Wonderful and comfortable is a "Perma-lift" Girdle too—"No Bones about it—Stays up without stays".

*"Perma-lift" and "Hickory" are trademarks of A. Stein & Company (Reg. U. S. Pat. Off.)

Sophie...

Who believes in the feminine

She's the designer of Saks Fifth Avenue and her clothes are worn by glamorous women all over the world

Sophie, who designed the graceful and smart clothes for Claudette Colbert to wear in "Sleep, My Love," also designed the stunning dress on page 00 for Claudette's personal wardrobe.

She has the rare combination of true designing talent and sound business sense and has had a much deserved success in the field of fashion design. Hers has been a meteoric career but one with the firmest foundations in hard work and convictions about her own designing premises. She has always had a strong personal fashion philosophy, her belief in clothes admittedly feminine but keyed to the lives of the women who wear them.

Sophie creates several collections a year, both for her custom-order Salon Moderne and for a group of ready-to-wear Sophie Originals. She took her first designing steps in Philadelphia where her costumes for amateur theatricals showed unmistakable talent. She, herself, has great style and wears her own clothes magnificently well.

Wherever You Live You Can Buy *Photoplay Fashions*

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, write to the manufacturers listed below:

Red Linen Dress
Pat Hartly
1400 Broadway,
New York, N. Y.

Striped Dress
Carole King
1641 Washington Avenue,
St. Louis, Mo.

Checked Gingham and Pique Dress
R. Lowenbaum Mfg. Co.
St. Louis, Mo.

Solid Blouse—Striped Skirt
Rhea Mfg. Co.
1983 S. Allis,
Milwaukee, Wis.

America's Leading Beauty Shops bring you. this sensational new "Custombilt" Cream!

VITA-FLUFF *Custombilt* CREAM

DE LUXE JAR $2.50

America's leading beauticians, aware of the necessity for using only the finest preparations, have long chosen DUON'S Vita-Fluff as the world's finest shampoo.

Now... Duon has created a sensational new dual cream which preserves and beautifies both the hair and skin.

No longer need women worry about dry hair or dry skin, for this marvelous new "Custombilt" Cream is completely absorbed by the hair and skin without leaving a trace of surface oil. It restores instantly the natural sheen of the dullest hair. Applied to your skin "Custombilt" Cream preserves the most delicate, gentle complexion... keeps skin soft, supple and wrinkle-free under the most trying conditions.

Tested under the tropical suns of Palm Beach and Miami, and in the harsh winds of fashionable Canadian winter resorts by society leaders, "Custombilt" has proven itself wonderfully different from all other creams.

On sale only at your favorite beauty parlor...where "Custombilt" Cream is recommended by expert beauticians.

CREATED BY *Duon*

PRODUCERS OF VITA-FLUFF...THE WORLD'S FINEST SHAMPOO

That new look plus comfort...with glamorous Life

Discover a new flair for high fashion *and* a new high in *healthful freedom* with glamorous Life *above and below*. Only Life Bra and Life Girdle are so cleverly tailored to fit and work together—for that new well-rounded look, with supple comfort. No wonder more women wear Formfit creations than any other underfashions.

Life Bras $1.25 to $3.50. Life Girdles $7.50 up.

Be fitted today at any of the better stores.

A Formfit CREATION

MADE ONLY BY THE FORMFIT COMPANY, CHICAGO, NEW YORK

Star in Your Home

(*Continued from page* 65) imagination, a little elbow grease and a few pennies.

I now want to go into the matter of space and how to increase it. Practically no one today has rooms that are too large. And I have never in my life encountered a person who had too much closet space. But all of us have certain basic home-furnishing problems. Bedrooms must have one bed or two. Dressers with drawers in which to store things are a necessity. In living rooms we obviously must have chairs, couches and lamps. Nevertheless, many modern architects ignore this, seeming to work on the bland assumption that we are a nation of nude pygmies, able to curl up anywhere, needing no place for hats, shoes and suits.

LET'S assume, for this article, that you are solving merely the problems of your living room. So what do you do, Mrs. Smart Small Homestead, when the only house or apartment you can rent or build has a living room fourteen by twelve and bedrooms twelve by ten at their best?

To start with, instead of fretting, you begin drawing. Taking a piece of paper and a ruler, you face your space and determine to make it appear twice as big as it actually is. You measure not only the length and width and height of your room but also the space between the windows, their height and width, the space above the windows to the ceiling and the width and "swing" of your doors. If you have windows that look more like buttonholes than apertures for light and air, do not fret. Something *can* be done.

Plan your space so that you can have conversational groups of two, four or more. In a small room you probably can plan only one such group. But you can add to this by what I call "traveling chairs." These are chairs that are light in weight and easily movable so that you can pull them up into the conversational group.

For instance, in Marlene Dietrich's apartment, illustrated on page 64, I have a long couch flanked by two light side armchairs. In my own apartment I use this same grouping plus a large ottoman that can seat three or more people (if they are close friends!) and which can be shoved anywhere.

In any living room today each chair should have a "reading space," a nearby table on which to park an ash tray, a book and usually a drink. No chair, of course, ever should sit out in the middle of emptiness.

Place lamps so their light is shed on every chair and, wherever practical, have these lamps on the tables beside the chairs.

I firmly believe in too many lamps rather than too few. But I also sternly insist that all lamps in any room should be the same height and similarly shaded, and that all the shades should be the same color. I shall devote a whole article to the subject of lamps very soon, but here I want to discuss lamps in their relationship to space. The height of your lamps should be adjusted to the height of your room, the size of the tables upon which they will stand and to one another. Your eye can tell you this, but your yardstick will confirm it.

In small rooms furniture should be functional. There is no space for the purely ornamental. If, for example, you have space only for a couch, two side chairs and one major table, plus, let's say, two traveling chairs with two smaller tables, choose your tables for double purposes. There are tables on the market which can be lowered to coffee-table

height and increased to dinner-table height. Recently I saw some really excellent low cabinets which when closed made very attractive side tables for that beside-the-chair spot. When opened, they unfolded a long dinner table length upon a stout leg, that folded back when not in use. Within the cabinet, at all times, there was sufficient storage place for linens and silver. Well-designed double-purpose pieces like this are superb for small rooms.

Even for your smallest side-tables, buy those with drawers of some type. Shallow drawers are excellent for storing cards and such articles. Once, in doing a Palm Springs apartment, I made a table which served as a night stand and headboard between beds and also concealed behind its single plain door the logs for the open fireplace. This is space saving, making one object do the work of three.

Having measured your room and its "furniture space" you know what things in what shape you can buy and what you must ignore. Now I want you to start cutting out paper dolls—very sanely. That is, I want you to cut out pieces of paper to represent the articles of furniture that you intend using in your living room and using the same scale of one inch representing one foot. Move them about your paper room until you find the absolutely ideal spot for each one of them. By this method, you will know exactly the size table you should buy to go beside that wonderful old Colonial chair Uncle Theodore left you in his will. And you won't come home saddled with a couch so long you can't open the door into the hall and a coffee table to go before the couch that is all out of proportion to your conversational grouping.

Personally, I do not favor the theory that light colors expand a room and dark colors contract it. I insist that light colors intrude upon you and that dark colors recede, thereby giving the illusion of space. In small rooms I always use dark-colored walls and floors, and if less than twelve feet tall, a light-colored ceiling.

WHEN you come to the problem of small, narrow windows that practically sit on the floor, leaving an ugly, useless space above them, the neatest solution is to run your venetian blinds or louvres clear up to the ceiling. Make them in two sections, and keep the upper section closed. Very few visitors will be aware of this artful deceit. They will simply get the impression that your room is tall and gracious, particularly if you also extend your window draperies nine inches to a foot beyond the window frame. Where you use dark walls or hangings, paint the whole section white behind the curtains so that, when you draw them, you still get the white effect.

A small room also appears larger when carpeted to the baseboards in a dark color or left uncarpeted but with its floor painted or stained dark. I often ignore carpets completely, but unless you want to make a large room smaller, avoid rugs, particularly the scatter variety.

If you can afford it, nothing cheats so magnificently as one wall covered floor to ceiling with antiqued mirror. Your room seems to double, every delightful thing in it is repeated, and the whole prospect pleases. It is, of course, expensive but it does have the virtue of lasting forever. It is a fine investment if you own your own house and expect the remainder of your years to be spent in it. However, a mirrored wall is like money. You can't take it with you. So let your future plans be your guide on what to do about this bit of luxury.

I am a fiend for balance. I feel if you have something heavy on one wall, like

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a chest of drawers, a bookcase, or even a fireplace, you should try to balance it on the opposite wall. For instance, a break front might stand against the wall opposite the fireplace. Also I like the colors to balance, so that if you have red shutters on one side, let's say, opposite it you should have a red-shaded lamp.

I did a living room for Constance Moore which illustrates all this. I did one wall in antiqued mirror, put a fine white moulding around the whole room and made shutters for the windows. These I painted a coral pink, which was reflected in the mirrored wall. I used Connie's baby's playbox for a coffee table and painted the whole room a dark green with the piano an even darker green. Two bedroom chairs, for which Connie had originally paid thirty dollars and was about to throw away, I upholstered in a very gay chintz, similar to that which I used at the windows. It all cost very little but it turned out to have great style.

YOU can do similar smart tricks if you will just put your mind to it. But remember these rules: If humanly possible, do not place your furniture cater-cornered. This eats up space horribly. One apartment which I was called to redecorate didn't need a thing done to it except to have the furniture straightened out.

In a small room, don't use too many colors. A good start is first to choose a chintz which you admire for your curtains. Don't get one with more than three colors, and then use these three colors throughout your room.

Don't buy furniture that is very chic and new at the moment. Like "the new look" such items are all too apt to go out of fashion. Choose designs that have stood the test of years. By that I don't recommend an all-period room. I like the combination of the formal with the informal, of the old with the new. Personally I think much of the contemporary design, particularly the Swedish modern, is excellent. But don't go overboard. All things reflect the era in which they were created—whether they are hats, or tables, or sealing wax. By mixing periods, you will save your room from looking dated in the future. But only when you "mix" good with good, not good with bad.

Having measured the space of this article, before starting, I now know I am at the end of it. So let me say I hope I've helped you with your living-room problems, and to extend a cordial invitation for us to meet in your bedroom next month —right here in Photoplay.

THE END

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Art Hits Hollywood

(*Continued from page* 70) sets, in reconverted garages and in swimming pools drained for the purpose, knots of would-be artists are gathered before easels taking lessons from dumfounded artists who studied and struggled for years before attempting such canvases as are now being whipped up in a few sittings by amateurs.

Lynn Bari, long a camera fiend, now devotes some of her energy to charcoal sketches.

Claudette Colbert painted a portrait of Mary Benny as a gift to Jack. For days the two girls worked—Mary posing, Claudette painting. At last the masterpiece was finished and Jack eagerly unwrapped the gift. "Oh, just what I wanted," he enthused. "Phil Harris with that new look." Jack was explaining for days that he was only kidding and really loved the portrait before either model or artist would speak to him.

Each Monday night in Paul Hesse's studio, a group including Claudette Colbert, Edgar Bergen, Anita Colby, Linda Darnell, Ann Rutherford and Paul himself, take painting instructions.

Of this group, Linda is the most experienced, having "commercialized" art at the age of six by offering to color the crayon books of the local first graders for five cents. Beautiful busty girls painted by Linda are given to cast and crew as gifts at the completion of each picture and don't think they aren't coveted.

At first the pupils adhered strictly to still life, a bottle of milk and an apple. But Edgar complained the milk reminded him of his ulcers, so it was decided to try a real model. The result was chaos. The model on canvas looked so much like each individual artist that she was thrown into a nervous state. "I don't mind looking like Miss Colbert or Miss Colby," she wailed, "but when I come out wearing a silk hat and a monocle, I'm through." She fled the place completely shattered.

John George Vogel, one of Hollywood's art teachers has a healthy respect for the new vogue; thinks anyone who has good taste and a certain creative ability can paint well. Mr. Vogel instructs Susan Peters whose painting of a violin after six weeks' work is amazing.

Sixteen-year-old Lois Butler makes her singing and starring debut in Eagle Lion's "Mickey." Lois, who hails from Indianapolis, was chosen from more than a hundred teen-agers who were auditioned

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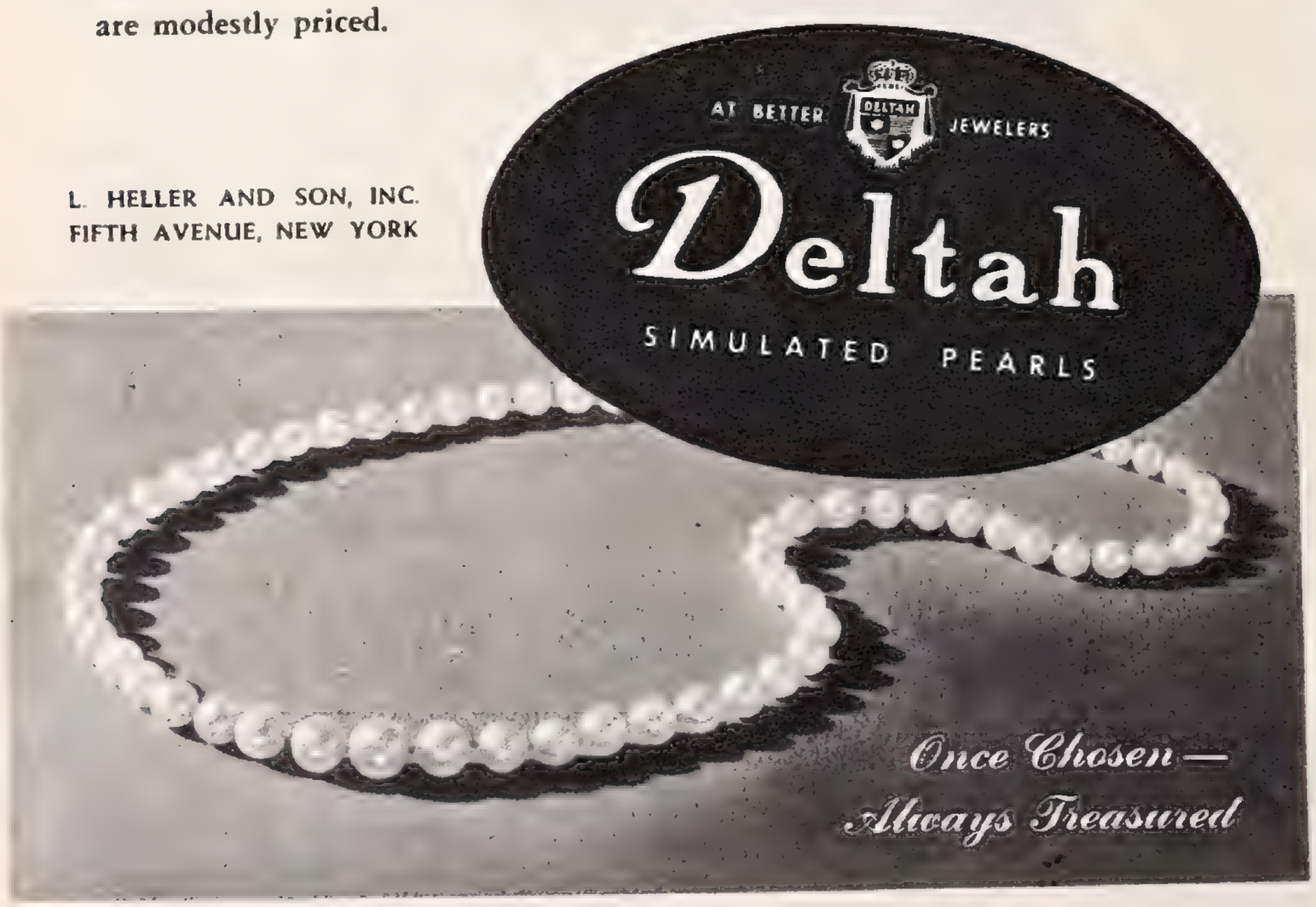

little problems: Like the blonde starlet who attempted a wonderful vegetable still life that oddly enough turned out to be a perfect likeness of Victor Mature. The starlet was puzzled and the instructor stunned. "I really don't know how this happened," she said over and over, looking from the vegetable plate to the portrait, "I thought I was doing carrots."

At the teacher's suggestion the starlet switched to red carnations in a green bowl, which emerged as Victor Mature in red and green bathing trunks performing a perfect swan dive into a bowl of Chanel No. 5. The starlet gave up the artist for a psychiatrist and is much happier.

ODDLY enough, the more professional artists welcome rather than resent the horde of amateurs. Jean Negulesco, who studied abroad and whose canvases are highly respected, feels the present painting vogue is due to a movie star's desire for vocalized approval. It justifies his existence as movies can't, for on the easel is something definite created by him.

At any rate Mr. Negulesco discovered how serious the painting fever had become when he, as director, with the cast of "Johnny Belinda" travelled north on location. To his amazement no sooner were they settled than out came easels, paints and brushes. Lew Ayres, who attends an art class under a Chinese professor, got down to serious work right off. Jane Wyman who began a portrait of Charles Bickford, also in the cast, decided what the he-man, red-headed Bickford needed was a little glamorizing. His eyes became a darling baby blue, his lips a ruby Cupid's bow and his lashes, curled and outsized. The rest of the cast awaited the day when Jane would present this masterpiece to a surprised Bickford. Instead of the murder threats they had fully expected, Charlie fell madly in love with the portrait and refused to part with it, even for signing. "As a sissy I'm beautiful," he kept insisting, "just dreamy."

But it was Dusty Anderson, Negulesco's wife, who outdid them all by using a knife that seasoned artists use only after years of study. Three lessons and Dusty was scraping out waters that moved, trees that swayed, boats that had motion, while her husband stood by and shook his head in disbelief.

Another well-known Hollywood wife, Gladys Lloyd Robinson (Mrs. Edward G.), started painting a little over a year ago. In January she had thirty paintings on exhibit at the Bignou Galleries in New York, and expects to have another exhibit in Paris this June. Mrs. Robinson uses a palette knife, her fingernails and occasionally a bobby pin when painting.

Far-reaching indeed has been the influence of Hollywood canvases. Red Skelton, for instance, concentrates solely on clowns—of all shapes and sizes—which his manager and ex-wife purchases from him with bank-breaking regularity.

Frank Sinatra, whose taste also runs to clowns, recently sent a clown portrait to a charity auction. It found a buyer in director Rouben Mamoulian, who forked over $750 for the "Sinatra original."

And, too, there are the artists who casually paint scenes five thousand miles or more away from their vision. But do you think it stumps them? Not at all. In Cornel Wilde's dressing room, for instance, is a canvas upon which Cornel leisurely painted great gobs of scenery which he labeled "Lake Como by Moonlight."

Nature, one surmises, will somehow hastily readjust itself once it gets a gander at Wilde's masterpiece. A forest may have to grow where no forest grew before, but who bothers about little things like that in Hollywood?

Lilli Palmer, who is considered one of the best, took up painting to relieve the tedium of lonely hours with husband Rex Harrison while on fishing trips. Now while Rex fishes, Lilli paints and is proficient enough to do murals and decorations.

Poor Van Johnson, who shows definite talent, has completed only a few sketches and hasn't even those to show for his work. The minute his back is turned the sketches are swiped by admiring fans and the only things Van has to prove he's an aspiring artist are a vermilion thumb and blue ear.

Gary Cooper, one of the best daubers in town, who once astounded his college chums with his cartoons, has been painting quite a while. Gary's only trouble, we're told, is due to his gangling height. Gary has to buckle at the knees to paint in the foreground, or kneel down to get in the background. The middle of any picture, Cooper claims, is a cinch.

PERHAPS the most serious and certainly one of the most talented of Hollywood painters is William Grant Sherry, Bette Davis's husband. In an unused kitchen on the second floor of his and Bette's home on the Warner Brothers lot, Sherry has set up his easel and gone to work on canvases he hopes to show in New York very soon.

Professing to know nothing of the so-called mechanics of painting, Sherry paints as he sees the scene before him. "Oh, I see you darkened the background to give the effect of distance," some visitor will say. Or "Those shadows are most ingeniously placed," they'll remark, all of which is news to the artist. "Oh, is that so?" he'll inquire which throws the so-called critic for a loop.

There's a rather romantic story connected with this art craze that should be told now. For a long time Mrs. Dane Clark, who was once a concert pianist, felt her life with Dane incomplete. The feeling of unhappiness spread to Dane and, during a misunderstanding, Margo Clark left home to try to find herself.

She found pride and fulfillment in the new painting craze. Respect regained, talent recaptured, Margo brought her canvas and oil back to hers and Dane's home and with hubby proudly admiring her work, they've found a new happiness.

The motto in movie town is not so much "art for art's sake" as "art for heaven's sake" and the native who lacks the essentials, including a Don Loper smock, is considered strictly from back woods.

THE END

Frank Sinatra's painting of a clown later sold for $750 at a charity auction

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Bravest Girl in Town

(*Continued from page* 38) on her part. I'm the guy who gets up when there's nothing left to dream about. She eats a frighteningly big breakfast (for me). Eggs look positively Cyclopean till I've had time to find out what day it is, but Susan devours them with the gusto of a new arrival from England. This aurora antithesis makes us both want to be someplace else, so we play hide-and-seek that first hour.

I mention this only because I want the whole world to know what a beast I am in the morning. The rest of the day I can find no beefs with the little woman. Half the time I can't find *her*. She drives her own car by hand control and takes off daily in practically any direction. She even contrived to get a traffic ticket of which she was very proud!

She has recently taken up painting and regularly attends classes. Her first efforts were Mulligan style, but gradually they have become more and more decipherable. Now, by gosh, she shows real talent and in the words of the late Gertrude Stein, "A rose is a rose is a rose is a rose . . . !"

She is learning to operate a typewriter by touch system and will undoubtedly write a best seller next week.

She has just completed her first picture since being careless with firearms, namely "The Sign of the Ram." I have seen the picture twice so far, and at the risk of seeming husbandly, must say just this: My wife is one —— of an actress! She's pretty, too. At the moment she is contemplating another acting chore which I hope to postpone a month or two. When she's working, she *really* gets up early.

WE met, Susan and I, in the office of S. Sylvan Simon, the well-known director and connoisseur of bow ties. We were to appear as lovers in a cinema entitled "Tish" and it therefore seemed apropos that we meet. It was Susan's first picture at M-G-M. Naturally I felt obligated to show her the ropes and generally give her the benefit of my experience. You see, "Tish" was my *second* picture and I had been at M-G-M three months.

This brash young newcomer, however, instead of being grateful, suspected me of having some ulterior motive and treated me rather coldly at first. But it didn't take me long to crack her glacier-like veneer. The first day of shooting I said to her, graciously, "Good morning!" This completely disarmed her and—unable to help herself—she nodded, a slight flicker of recognition lighting her face.

That morning I asked her to marry me and she consented. We kissed for the first time—and small bolts of lightning shot out of my ears. This caused the director to shout, "Cut!" The prop man tied weights to my feet (I had floated out of camera range) and we tried the scene again. Once more we kissed. This time I retained my composure, but my nose lit up. This caused Mr. Simon to start looking for an actor with milder reactions. We solved the dilemma however, by tilting my head away from the camera when we kissed, thus causing Susan's face to hide my nose, leaving only an aura of light which glowed halo-like from behind her head. To this day I call her "Angel."

Well, to get on, I made splendid progress during the making of "Tish." Susan actually became quite aware of me. The fact that I kept kissing her in scene after scene made me rather difficult to ignore.

One night after work, she climbed into her car to go home and I popped out of the glove compartment. She was somewhat surprised as it was a rather small glove compartment. This strategic move of mine

sore thumb for she resignedly took me home to meet her mother who invited me to dinner. The food was excellent so I went back the next night. In fact, I ate there every night for several months.

Then, just as I was about to take them out to dinner, there was a war.

Susan took me to the station and helped me on the train but not until I had extracted her promise to marry me when I returned. I got back sooner than she expected and on November 7, 1943, we were wed. Which just goes to prove that if a fellow plays his cards right and keeps on trying he'll get what he wants.

So much for the romantic angle . . . here are the facts about my wife. She's not perfect. She has a small mole on her right shoulder. There are also several scratches on her wheel chair.

THE wheel chair dates back to New Year's Day of 1944 when Susan shot herself. This was not a very smart thing to do, which I told her at the time. Besides, I was the one in the service and therefore the logical one to get shot. She was very honest and agreed that it was silly. In fact, it was so silly that the doctors said she would probably never walk again. In fact they told me that she would probably not live. But one night she called me over to the bed and told me the doctors were potty. She had never lied to me before and this was certainly no time to start, so I believed her. As usual, she was right.

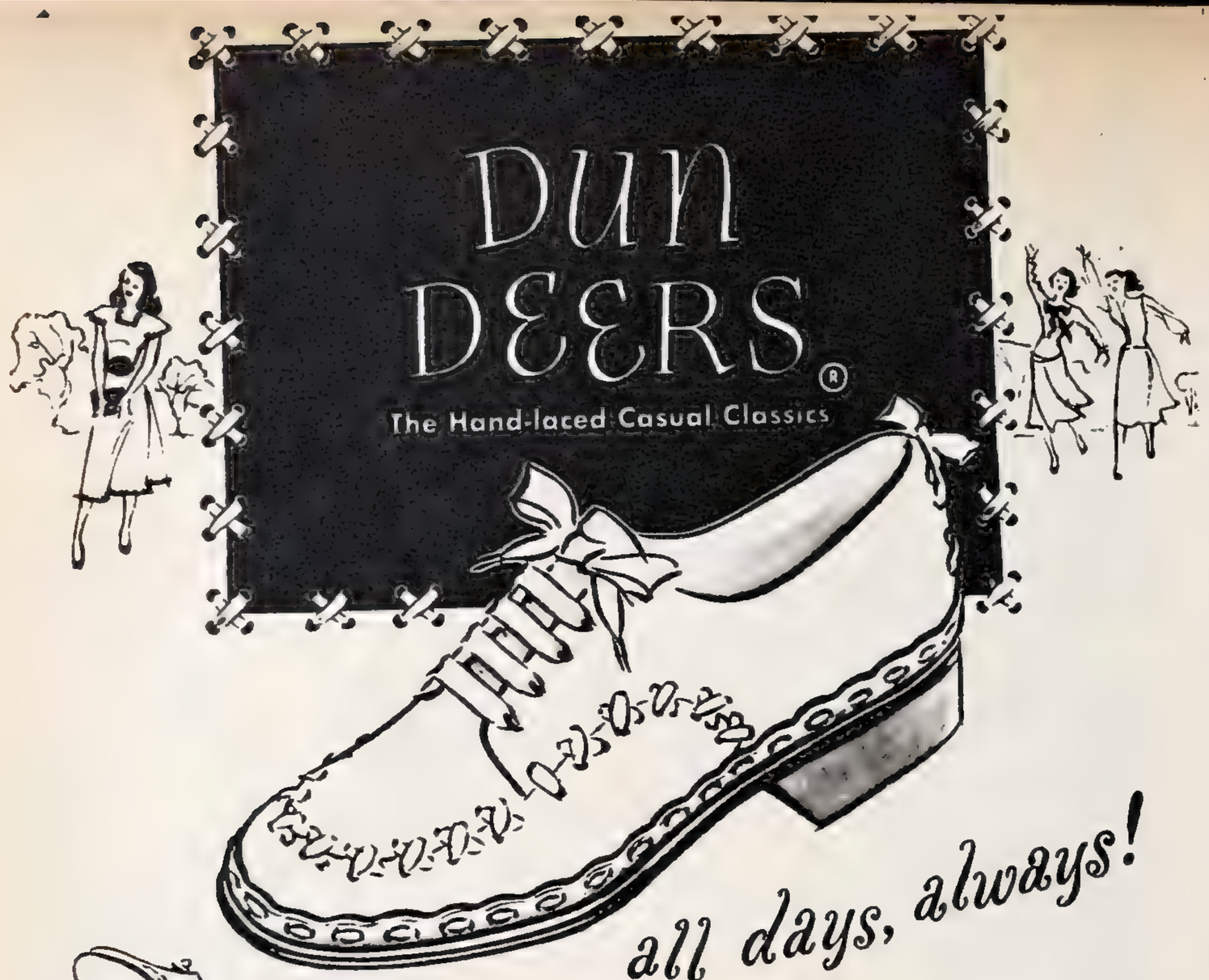
Finally, when she was strong enough to carry on a conversation, we talked over this not walking again question. She had the answers. For every couldn't, she had a could. Now after three years she's found two can's for every can't, and a theory about people who are suddenly invalided. So many of them wait passionately and idly for "the miracle." She says this is wrong. She says they should work that much harder—travel that much faster. If science knows no cure, retain the hope but don't *wait* for "the miracle." That Susan is partially paralyzed is cold fact. From that foundation she has built the house she lives in.

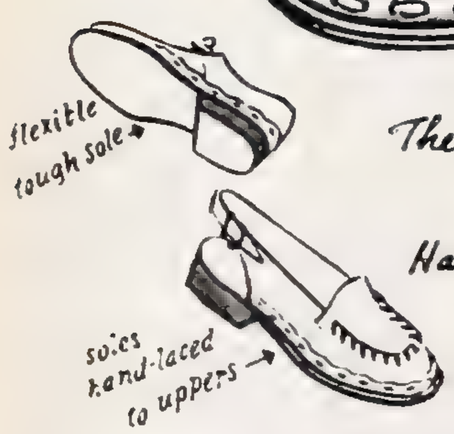
The routine of day to day has grown easier day by day through thoughtful planning and learning of a more independent system. Her life stems from a wheel chair. If "the miracle" happens . . . it's all gravy. Certainly this is not defeatism. It's that agonizing waiting and hoping that kills. Every man seeks his place in the sun. But if he sat in a cave and just waited, the sun would never find him. Susan has great hope—but the day that she may walk again is locked away in a mental safe. Maybe someday God will give her the combination, but that's up to Him. Her job is to live the life He gave her the very best and fullest way she can. People weren't made to hang suspended halfway between here and there. I imagine it would be very lonely. Perhaps I've tried to put down her thoughts the hard way. It sums up, "If wishes were horses. . . ."

It's taken me a while to get around to this, but I always save the best for last. Susan and I are the proud adopted parents of a bouncing, and I use the word literally, year-and-a-half-old baby boy, who sometimes answers to the name of Timothy. I have been known to stay three rounds with him, but Susan always stays the full distance and usually wins the decision.

If I had to fill a prescription for what makes Susan run, I'd add one part Timothy, one part talent, one part love and laughter and a whole lot of something inherent that there just isn't a word for. If I may get mushy for just one sentence—I love her very much. In fact, I wouldn't even mind if someone called me Mr. Peters . . . once!

THE END





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The Hollywood Look

(*Continued from page* 55) advantage of that. We've never yet talked with a male in Hollywood who liked those flat-soled shoes or sandals. And, we're glad to report, you don't see many of them around here any more, and certainly never with the dressier clothes. There are a few holdouts, of course, but they look darned plain and unattractive beside the gals in the high heels and daintier footwear.

That blouse-and-skirt thing is being dropped to a great extent, too, by the better dressed glamour-pusses. Heaven knows, it's been done to death. One night, for instance, we were in Mocambo when Lauren Bacall and Ella Raines (similar in type, anyway) were there in jersey blouses and ballerina-length skirts with wide belts. Three other gals in the same restaurant, who fancied themselves as other Bacalls, were also around in almost identical outfits. And they all looked like a lot of nothing compared with Gene Tierney who was there that evening, too. Gene was dancing with her ex, Oleg Cassini, in a lovely ballerina-length cocktail dress of black crepe and lace, full skirted, softly topped and lovely.

REMEMBER last year when we told you about the charming evening dress that director Mitch Leisen designed for Constance Moore to wear while she was awaiting the stork? Well, Mitch was up to his good old tricks again when he dreamed up one for Betty Hutton for the same reason. Betty wore it to the opening of "The Paradine Case." It's of periwinkle blue satin that changes sheen from light to dark blue as she walks, and even has a cerise cast in some lights. A really dreamy hunk of material! It's strapless and enormous ruffles of matching net start just under the snug bodice to about hip length in front. The ruffles extend on down the sides and back of the dress until they form a short train over the satin skirt. The ruffles are bound in the same satin as the dress. The skirt slims in at the knees and tapers into a hobble-skirt effect by the time it reaches the ground. Betty wore matching satin sandals and a brand new white ermine stole.

Mrs. Douglas Fairbanks Jr. looked stunning at the same opening in a new electric blue slipper satin dress with three-quarter sleeves and a stunning off-the-shoulder rolled collar that rode high in the back. She designed the gown herself from a combination of "new look" sketches in the leading fashion magazines. There were yards and yards of satin in the circular skirt. The folds of her bodice were caught with a gorgeous new diamond sea horse. Her choker necklace and bracelet were of pearls.

Greg Peck's cute wife Gretchen really thought of a new look for a small cut under her eye. She glued, of all things, little gold sequins to the adhesive which had to be worn on the cut. You'll have to admit that's more glamorous than just a piece of tape. Gretchen's dress was of gray crepe, shading to a lighter gray toward the neck and shoulders. The color deepened into lead gray toward the hemline which reached the floor. Of simple lines, the gown had a red crepe insert, like a wide curving band, at the waist. Skirt had a small slit up the front, with a design of gold sequins down the entire front of the dress.

Jeanne Crain was wearing a light blue lace gown fashioned of bands of lace and soufflé when she went to the Lace Ball at the Beverly Hills Hotel. The skirt was enormously full, held out even further with horsehair in the underskirts. Bodice of lace was nipped in at the waist and an

all-around peplum of the lace accentuated the nipped-in look even more. Pleated lace decorated the neckline which was off-the-shoulder. Jeanne wore blue lace mitts edged with black lace. (We could have done without those—the whole costume being as frilly as it was.)

Oh, we almost forgot to tell you what happened to Greer Garson the night "The Paradine Case" opened. There was Greer, in that fabulous new platinum blue mink coat of hers that cost a fortune, being led to the microphone in front of the theater to "say a few words." Well, the radio fashion gal who was introducing her got to the mike first and described Greer's coat as stone marten. Greer almost fainted! She said later, "When I stepped to the mike, I could just hear every little mink on me screaming, 'Eeek, eeek!' " La Garson busted out a few nights later with the biggest party she's ever given in Hollywood. She invited over a hundred people but closer to two hundred arrived . . . and stayed through cocktails and dinner. In the early a.m. there were still over fifty people there—dinging around with a piano, amusing each other with card tricks or just gabbing. La Rue's famous chef and waiters were on hand to see that the feast catered by that restaurant was beautifully served. Joan Bennett was there taking congratulations on her just-announced blessed event. Her fourth child it will be. And she looked charming in a red crepe tissue faille ballerina-length cocktail dress. It had a V decolletage for a change—and a huge circular skirt. The color accent was a broad belt of black grosgrain ribbon. Joan was wearing those sheerer-than-sheer smoky black nylons and black satin high-heeled slippers tied at the ankle. And of course, her diamond and ruby brooch.

A NICE street outfit, not the least bit on the dressy side, is Janis Paige's knit dress—and she swears she knitted it herself. It's black with a pencil slim skirt. But toward the right shoulder it becomes striped with Kelly green and winter white—a knockout color note on this simple, wearable dress. It has a high square neckline on which all sorts of necklaces can be worn.

Saw June Allyson at Ciro's in a darling dress. The skirt was of black taffeta with a lace petticoat edging and a deep gathered flounce atop it. The bodice was of tailored white crepe with little covered buttons of the same material and a little black bow at the neck. June's purse was a replica of a miniature camera case.

You can go crazy in the accessory department this spring. Bonnets that tie under the chin, with satin or silk streamers to match your gown, lace or net mantillas; all kinds of chokers and pearl necklaces, any number of strands—"anything goes!"

And to get back to the "basics"—don't throw away those old coats. We mean those that are neither full-backed nor form-fitting. If you have any that just *hang* in medium fullness, you're *in!* But only if you lengthen or shorten it to a point a few inches below your knees and taper its fullness so that it seems to be drawn in toward the hemline—a sort of oval effect. Meaning, of course, that its hemline should be curved—shorter in front than in back. Very, very new—and just right over the very full skirts. Try it!

Something to do for "something new"—even if it's a bit mad. Irene Dunne dresses up a long-sleeved dark dress by clipping her diamond clips to the cuff-line instead of the neckline—just for an eye-catcher and something different. The idea is just as good for your gold and rhinestone clips—or anything bright where you'd least expect the "jools" to be.

THE END

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Beloved by brides for almost a hundred years

I Lived a Lie

(*Continued from page* 63) the blow fell.

That impersonal tone went on to say that I had lived a lie . . . that the boy who lived at my house was not my brother but my son. I sat there benumbed while across the room, the expression on my son's face showed the sympathy he felt for me.

But now I am glad the lie is over. And I want to explain it.

Back in 1926 when I was fourteen-year-old Frances Smith of Osceola, Arkansas, I met Thomas Fox, a high-school senior of eighteen. Six months later we eloped to Blitheville, Arkansas, and were married.

That was in January, 1927. My son, Tom Fox Jr. was born on the 28th of the following November. When Tom was two years old, his father died and I, at seventeen, had to go to work.

Hollywood is always talking about "discovering" somebody.

The first time anybody "discovered" me, it scared me to death. I was doing some filing one morning in the insurance company where I was employed, unconsciously singing as I worked. The boss called me into his private office. I thought he was going to fire me.

I almost fainted with relief when he said that if I could sing he would put me on the company's radio program.

I sang on two stations . . . for free, still keeping my job as secretary. I missed Tom, who was with my parents. But I knew he was better off with my folks. However when my family moved down on a farm near Italy, Texas, I couldn't take it any more, so I gave up my job and joined them.

Before long, however, a radio opportunity opened up in Louisville, Kentucky. The program director there, Joe Eaton, thought I should have a better air name than Frances Smith, so he suggested "Dale Evans." I've had it ever since.

FINALLY, unwilling to be so far away from Tom any more, I went back to Dallas where I sang on the air each morning Monday through Friday and on Saturdays went home to the farm.

Those were wonderful weekends. Tom was eight years old and a lot of fun.

He had a bird dog named Kate and a bicycle. My father bought him a pony, a lively paint, but the first time Tom tried to ride him, the paint threw him. Tom would never ride again until after I was in Westerns here in Hollywood.

Tom was getting to be a husky little farm boy with light brown hair, serious dark brown eyes and a slightly crooked front tooth. He always had a sort of "prove it to me" look about him. And he still does.

On Sunday mornings, we'd be up early for Sunday School. With some effort and grease, we'd conquer his cowlick and get him decked out in the blue serge suit with the knickers that wouldn't stay up at the knee. He pleaded with me to get him long trousers. But I held out as long as I could; I didn't want to see him grow up.

It was while I was working in Dallas that I met Dale Butts, a fine musician and a very nice guy who did my arrangements and helped me a lot with my singing. In a few months we were married.

I saw Hollywood for the first time as the singer with Anson Week's band. That seven months' tour was an education, but it kept me away from my husband, then in Chicago, and my son in Texas. Finally, I realized that it was no good that way, so I went back to Chicago, and Dale and I sent for Tom.

I kept on working. Everybody knew I had a son and it didn't make any difference.

Tom was enrolled in Lane Tech School in Chicago, studying flute. His talent was natural. When he was a baby in his play pen he wiggled his fat little feet in time to music long before he could talk.

I was doing shows on CBS when an agent from Hollywood heard me one day. He called me to say that Paramount was looking for a girl to play opposite Bing Crosby in "Holiday Inn" and asked me to send pictures and a record of my singing.

When Roy and Dale applied for their marriage license, couple operating the Bureau insisted on paying the fee!

Dale and Tom were happy about the chance it might give me to get into motion pictures, but as the days went by, I told them they were looking for a ship that wasn't due to dock.

Then one morning in 1941, the agent called and said come ahead, Paramount was going to test me for the part. He met me at the airport to take me to the studio.

On the way in, I told him casually that I had a son who was almost thirteen years old. He looked as though he'd suddenly swallowed a green persimmon.

"Don't say anything about it," he told me, very seriously.

"Why?" I wanted to know. "What difference does it make if I have a son?"

He then told me that it would ruin my career before it started if I said anything about Tom. I was shocked and bewildered.

"Couldn't you send him away to school or back to your folks?"

I blew up at that. I told him that because of necessity Tom and I had already been separated a great deal. That from now on he was going to be with me and that was that. He then suggested that I introduce Tom as my brother.

I let that suggestion hang in the air, agreed to say nothing to the studio about having a son until after the test and then settle the whole thing later—if and when I was forced to.

The part in "Holiday Inn" was not for me because it called for a dancer.

But Paramount went ahead with the screen test anyway. After it was over, I went back to Chicago, writing the Hollywood junket off as experience.

However, my Paramount screen test was shown at Twentieth Century-Fox, and I was signed to a contract.

This time it called for a decision.

A career in motion pictures, to a struggling band singer, is the "ultimate goal." It would mean not only the career I'd dreamed about, but an income which would make it possible for me to give my son all the things I wanted for him.

I knew nothing of Hollywood except what I had been told . . . and I was told that the movie audience would never accept me if it was known that I had a strapping thirteen-year-old son.

I was definite about one thing: I wasn't going to give Tom up. Better, by far, to keep him with me and have him pose as my brother. In this way I could have the career I wanted and give Tom the education I wanted for him.

I put it up to Tom squarely.

It was, I think, during those few short hours as we discussed the situation that I saw my son grow up. He wasn't the average thirteen-year-old considering the problem. He knew what Hollywood had always meant to me. He had heard the talk of the entertainment world. And he couldn't see that it would make any difference whether he went as my brother or as my son. All he wanted, he said seriously, was to be with me and to continue his education and music.

So we came to Hollywood.

The statement has been made that I have denied my son. That is not true. All my Chicago friends knew Tom was my son. So did the studio. I entered him in high school as my son. When we joined the Westwood Baptist Church it was as mother and son. In those cases I would not lie.

My friends and the studio kept my secret, but a near crisis occurred when Tom was eighteen. When he was inducted at Fort McArthur, he naturally gave his parent's name and occupation. We had to talk the Army newsmen out of breaking the story, still living in the fear that it would ruin my career.

FOR a year I was under contract at Twentieth Century-Fox and it was about this time that Dale Butts and I were divorced. Separation in marriage is no good. He was a wonderful guy.

Armand Schaeffer, a producer at Republic Pictures, heard me on the Edgar Bergen show and signed me to a one-picture deal with an option of a year's contract. I've been at Republic ever since.

Through all this, my son, Tom, has lived with me in Hollywood as my brother, not as my son. He has gone to school, become an accomplished musician and grown into a mighty fine young man. He's getting along great and I'm proud as punch of him.

The night that Hollywood columnist announced that Tom was my son and not my brother, she also said that Tom, too, would be married after my marriage to Roy Rogers. That is incorrect. Tom was engaged to a lovely girl at USC, but they decided to call off their engagement because they were so young. It was their own decision.

I have no apologies to make. I've kept my son with me for the past seven years in Hollywood. He's a good, normal, healthy boy and headed for his own career. He is happy, too, about my marriage to Roy Rogers and loves Roy's three children. In fact Roy and I are looking for a home in Hollywood large enough for all of us.

I'm glad the secret is out; the lie is over and I have this opportunity to tell the whole story. I'm grateful, too, to the thousands of people who have written me saying that they like me better now that they know I have a son.

I know now that the people in the motion picture audiences have a lot more understanding than Hollywood sometimes gives them credit for. Seven years ago I did not know that. Following the advice given me, I lived a lie.

Never again.

THE END

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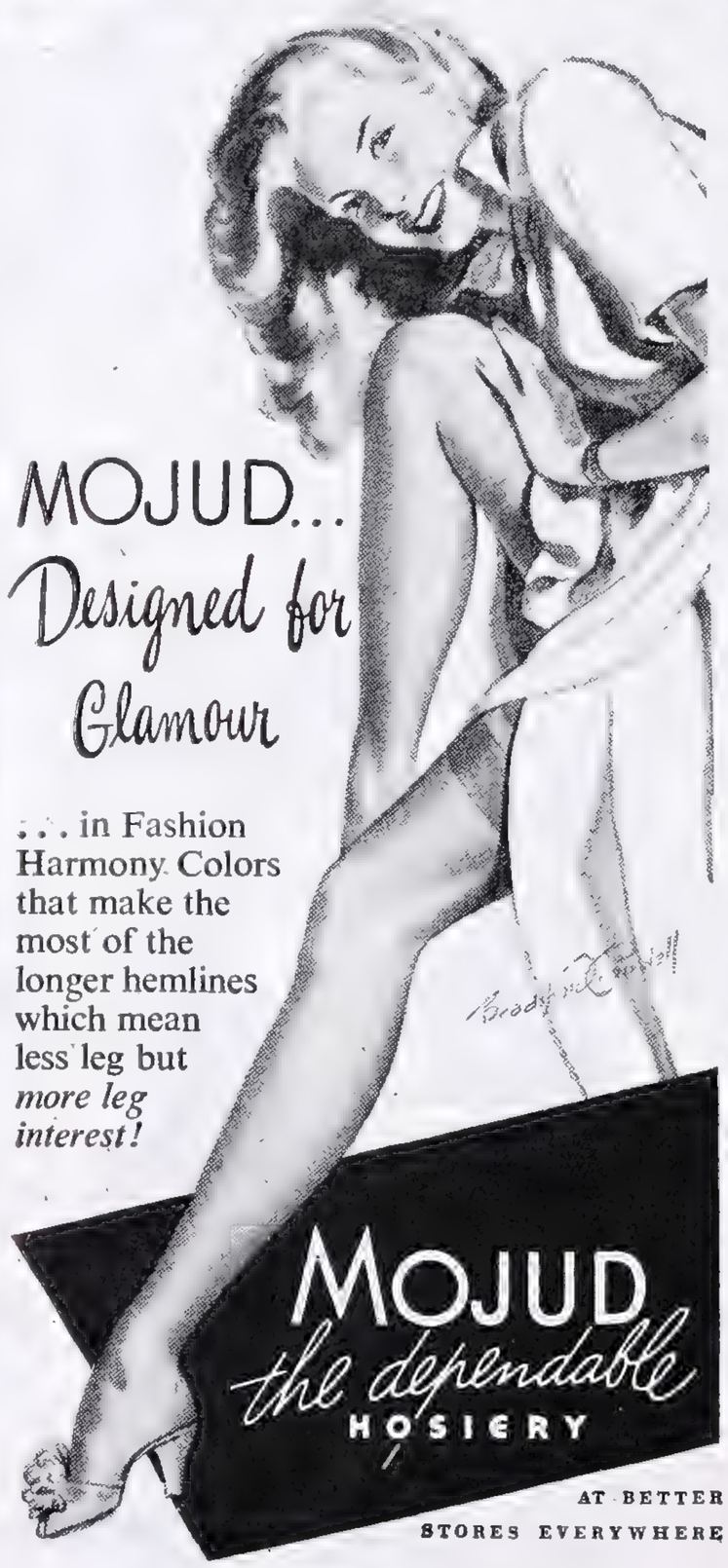

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Parker's Progress

(*Continued from page* 72) her own—that called up the last vestige of courage.

Nor was she alone in her fears. Whispers, more or less sibilant, ran up and down the corridors at Warner Brothers Studio. Even Director Irving Rapper was dubious. The part was a plum and deserved an experienced and gifted actress. He held this attitude until the first rushes were screened. Then doubt vanished like snow in an April sun. Miss Parker was stupendous, colossal.

Nothing very startling, it appears, ever happened in the artistic career of Eleanor Parker. Her life is singularly lacking in the bizarre incidents which glamorize the Hollywood Cinderella story. She won no beauty contests nor was she found working behind the counter of a drive-in. Now twenty-five, she was born in Cedarville, Ohio, and started acting in summer stock at Martha's Vineyard when she was fifteen. At nineteen she persuaded her father, a Cleveland mathematics instructor, to send her to the Pasadena Playhouse. There she was seen by Warner Brothers' talent scout, Irving Kumin, and offered a screen test. She has starred in "The Very Thought of You," "The Pride of the Marines," "Of Human Bondage," "Escape Me Never," "The Voice of the Turtle," and "The Woman in White."

Married in January, 1946, to Bert Friedlob (her first marriage to Frank Losee lasted only a few weeks), she believes that matrimony is woman's ultimate goal and wants two, possibly three, children. She is blonde, green-eyed and so beautiful that Ronald Reagan, who plays opposite her in "The Voice of the Turtle," admits that kissing her is a breath-taking experience. An actress of high spirits but undeniable ladyhood, she is one of those rare young women who can send any man's pulse soaring with a glance. And that, mesdames and gentlemen, is more than an accomplishment—it is a gift from heaven itself.

THE END

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My favorite star is

Winners of last month's contest were: Lynne Adamson, Los Angeles, Cal.; Becky Velasco, Pueblo, Colo.; Jean McCulloch, Aurora, Ill.; Joyce Moore, Tulsa, Okla.; Victor Uria, Homedale, Idaho; Juanita French, Helena, Mont.; Mike Kulyk, Kylemore, Sask., Canada; Joan Kane, Windsor, Ont., Canada; Phyllis Stemporosky, Conshohocken, Pa.; Renee Edelson, Brooklyn, N. Y.

La Belle Babs

(*Continued from page* 43) girl who takes her steaks rare and her thinking straight and who, for all her femininity and glamour, has a mind as logical and objective as a man's. She knows what she believes and why and she's as solid as apple pie and twice as sharp. Out of the mouth of Babs comes wisdom. Like Mary she has a great sense of show business, a fine story mind, a flair for humor.

I always value her opinions. As a rule we agree, which is fortunate, for Barbara would be a very tough person to argue with. "I think you're wrong and I'll tell you why," she says and does. Then she closes up and leaves you hanging there. There's no back and forth business and no rebuttal speeches. "Well . . . if you feel that way about it," she says agreeably, and you're through.

It isn't always possible to gauge a gag or a comedy situation by her, because Barbara's sharp sense of humor will grasp something that another might not get. But sometimes when I get an idea for a new routine, I call her to see if it sounds as funny to her as it does to me.

BARBARA'S as critical of me as I am of me, and as she is of herself. As a close friend she believes that to be otherwise would naturally be unfair. If something in the radio show didn't strike her as funny she has no qualms about saying, "You stank today, Jack." But—she's just as generous with her praise.

Barbara's always ribbing me, too, about playing so many "benefits." She calls me "Benefit-Happy" and says it's shameful for a man my age to go gallivanting all over the country all the time.

Not that Barbara doesn't approve of my making appearances; she just says she thinks I should take life easier now and stay home. Maybe she's right. I don't know. But these days *lots* of men are still active at thirty-eight.

Sometimes I think it's too bad that Barbara didn't stay home too, instead of trekking off to Europe last year. Of course she's never been abroad before and I'm glad she got to go, but she hasn't been the same since. And it looks as if it's going to be "La Belle Babs" from here on.

And I'm not just being bitter about the picture of the little old woman by a spinning wheel that she sent me. Or her explanatory, "I meant to get you those post cards in Paris, but I'm sure you'll like this one from Belgium just as well."

They may have been short on snapshots in France, but believe me, there must be a surplus of violins, from the way they serenaded Barbara at that cafe she refers to as "Les Monseigneurs." She's still walking around in a pink cloud whenever she talks about this little cafe with all the candlelight, the champagne, and *thirty* violinists who played her favorite music, kissed her hand, and made a "romantic" arch of violins through which she made her "royal" exit each evening.

"What if they did kiss your hand, Madame," I keep saying. "Have they ever accompanied Jascha Heifetz? Have they ever played Carnegie Hall? What have thirty violinists got that I haven't got, except of course, twenty-nine more violins."

But when it comes to Babs, thirty Frenchmen—or thirty million—couldn't be wrong.

Barbara, for all the bedeviling she gives me about playing benefits, is the original Lady Bountiful. Her generosity is just one more quality that endears her to her friends and I'm not referring to the lounging jacket she gave me for Christmas. Just accidentally drop a hint about something and the next thing you know, you're

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Mary Anderson—starring in "Whispering City," an Eagle Lion release.

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untying it. (I don't remember actually mentioning the lounging robe—we *might* have walked past the store window.)

If they didn't know it, nobody who sees or meets Barbara would ever guess in a thousand years that she's a motion picture star. She's as down-to-earth as they come. She'll always fill in at a moment's notice on our radio show, regardless of how it may wreck her personal plans. When Mary was ill recently and I asked Barbara to sub for her, she didn't hesitate a second. "Sure, Jack. That's no hardship . . . heckling you." But what she didn't tell me was that the Taylors had rented a house in Palm Springs; that the man who owned it had put in a swimming pool for them; and that due to production schedules, this particular week was their only time to take advantage of it. To make it worse, Bob, thinking Barbara was going to be busy, committed himself to fly some friends to Sun Valley. It happened that the writers were too far along with the script to change it to fit Barbara. So, she not only was a weekend widow but missed her only chance of a vacation, because of standing by for me.

It's no wonder she's loved by all who work with her, a compliment she'd shrug off as she does others with, "Cut it, Jack, that's *really* corny."

IT'S no news that whenever she finishes a picture Babs gifts the crew. What is really news is that at the completion of several pictures the crew have gifted her. Which I think is one helluva description of Stanwyck. The best I know.

When they wrapped up "B.F.'s Daughter" at M-G-M the other day, Director Bob Leonard and the crew pitched in for a $250 locket with a bee with emerald eyes set in it, inscribed "To the Queen Bee . . . From Her Drones . . . With Love."

I'm always amazed at her perfect control, the lack of superfluous movement or exaggerated gestures. But if you mention it, she passes the credit to Willard Mack, the stage producer who gave her her first big break. "Brother, he *threw* the gestures out of all of us. Mack used to say if we couldn't come on stage without screwing up our faces or waving our hands . . . we'd just better make the next exit permanent!"

She also disproves the theory that to be a really great artist, one has to be very nervous before going "on."

In fact the only "artistic" attribute that could even remotely be associated with Barbara is her moodiness. She can be very sad one moment and higher than everything the next. But every fine artist has to have some characteristics of the trade. You can't just be a machine. I can't. . . .

Come to think of it, we have a lot of traits in common. Like me, Barbara is the quiet type, particularly at large social gatherings. We both love to collect coins, and she has a beautiful collection of gold ducats, some of them as old as mine. She displays much better form at tennis than I do, I suppose.

Like Mary, she has a great sense of sportsmanship. Mary never objects when I take long automobile trips, which she hates, and Barbara is unselfish about Bob going hunting or taking plane trips.

She's a swell dancer, a wonderful and witty companion and . . . if she hadn't already said it earlier in the story she would now say, "Jack, *how* corny can you get!" For she makes light of any display of sentiment and even swears that she isn't at all sentimental . . . but *thirty* violins!

I wonder if Phil Harris knows that many hand-kissing fiddle players. Of course I could double on the strings for Stanwyck's sake. She really deserves the best. And for my money La belle Babs is a gal in a million! . . . Oops.

THE END

(*Continued from page* 90) adjusting every bit of your wearing apparel. A good way to check this is to wear a simple suit, carry a handbag that will hold your gloves, and a straightforward hat which won't slide off with every movement of your head. You'll be comfortable in the knowledge that you look your neatest and have made the best impression possible.

Don't forget to thank the busy executive for his time and remember to go once there are indications the interview is over. Don't keep him standing behind his desk, awaiting your departure, while you tell him a couple of thousand facts about your life that you'd forgotten to put on the application form. Curiosity sometimes breeds interest, but remember, a sigh of relief at your departure is apt to be the last you ever hear out of *that* gentleman.

Learn to walk straight and be relaxed without being sloppy in your sitting posture. Once good posture has become natural to you, you will automatically feel self-confident. A girl who is self-confident is likely to breed confidence in her ability.

To smooth over those first moments after you arrive at a social gathering, learn to make and accept introductions gracefully. The cardinal point to remember in this is that the gentleman is always presented or introduced to the lady, unless he is a member of royalty, a high church dignitary or the President, in which case the reverse is true. A young woman is presented or introduced to an older woman.

When Ava Gardner enters a room full of people, she makes a point of pausing quietly for a minute in the doorway and glancing around to see which people in the group she knows. When she has spotted a friend, she walks straight to him confidently and greets him. After this first plunge, she has joined the group and that first frightening moment, when so many girls are covered with confusion, is safely behind her.

MONA FREEMAN says that even more important than a new dress is the frame of mind you bring to a party or to a friend's home. Start out happily confident that your make-up is flawless and your costume is appropriate to the occasion. Overdressing is the worst possible taste. When in doubt better risk being not dressy enough than be criticized for looking like a walking Christmas tree.

How you behave after you make your entrance is also important, if you have any hope of being invited a second time. Don't be a giggler, even if you're still a schoolgirl. Laugh appreciatively at people's jokes, but avoid going off into peals of girlish laughter.

Learn to be adept in small talk. This does not mean incessant chattering about small personal matters that are of no particular importance to anyone but you. Linda Darnell, whom we think is one of the "nicest" persons to meet socially, has a wonderful facility for talking about painting or psychology, which are her hobbies, and of telling anecdotes about her work.

Anecdotes about your daily affairs and hobbies (if you can make them short and amusing) can be very entertaining. But don't hog the conversation, even if you're getting laughs. Nobody wants a human phonograph around any more than they want a little mouse. Even if you are witty and have an alert intellect, you can listen well and your contribution to the conversation will be that much more interesting. Good conversation is a matter of give and take—like a game of Ping-pong. School yourself to converse easily with strangers. If you feel frightened and inadequate, remember that they probably do too, so go ahead and break the ice by telling a little bit about yourself. This is a trick learned by Martha Vickers who was once a shy girl herself. Martha (beside being modestly charming) has developed a very flattering technique of remembering names no matter how many persons she meets in an evening.

Don't overstay! The visitor who keeps his host and hostess up half the night (the gravest social error you can make in Hollywood where work demands a five a.m. rising date with the alarm clock), seldom gets a chance to do it twice. Also, when you do make the move to leave, don't carry on a long conversation at the door while your hostess shivers and the host wonders if you think he's paying to heat the whole outdoors. Naturally, you will remember to thank your hosts for the lovely evening.

One of the most socially gracious in Hollywood is Joan Crawford, who never fails to pay her hostess the compliment of a "thank you" note after a dinner party. You may not be a Joan Crawford, but you can be famous for your courtesy if you adopt her tact. You will be remembered for these small courtesies and find yourself always the welcome guest. If you can think of something amusing to say as you make your farewells, by all means say it. Always leave them laughing if you can do it, but if not, at least smiling.

And with this I shall make my own exit —leaving you *thinking,* I hope.

THE END

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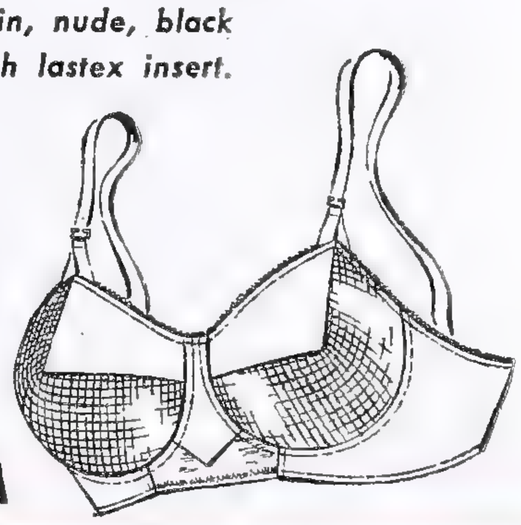

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Finale

(*Continued from page* 74) tall, close to Deanna's age, good looking in a rugged, weather-beaten manner. He and Deanna grew up together, although he is just a few years older. At one time, shortly after the collapse of her marriage to Vaughn Paul, Deanna and Bob were together constantly. They corresponded when he was abroad. At one time she wrote him about the rumors that she was shortly to wed Felix Jackson. She said she didn't intend to. She meant it at the time, but she did marry Felix.

Bob, meantime, had met and fallen in love with Peggy Cummins. They planned to marry, but when Peggy came to this country from England, their plans changed. Bob remained a bachelor.

Instantly, of course, following the announcement of Deanna's separation, reporters queried Bob Landry. Had he been seeing Deanna? Was there going to be a romance?

Bob shrugged. To one question he replied wryly: "Look, I was bitten once—now I'm twice shy of any girl who has a career. I haven't seen Deanna in months."

Perhaps he half meant the first part of the retort. Then again, the second statement might be a forgivable white lie, for the man with Deanna one night in the Copper Room, a cozy restaurant retreat in Beverly Hills, did look suspiciously like Bob Landry. Obviously, whether their seeing each other merely meant consolation from an old friend during time of trouble or a possible resumption of romantic interest, Landry could not be expected to make a statement in view of Deanna's dignified silence.

In any event, Deanna Durbin and Bob Landry would make an interesting pair. They have both taken a "kicking around" romantically speaking, but neither one has suffered loss of self respect or complete disillusionment as a result.

Deanna, who at thirteen was too busy to lead the happy life typical of girls of her age, has realized that personal happiness is most to be coveted. She still has her chance for happiness.

THE END

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Hollywood's Ten Best Dates

(*Continued from page* 36) I like her lady-like quality. She'd never do anything to embarrass you. And she is always immaculately dressed.

I know she has a reputation for being rather quiet, but that's not the impression I received. When she's in the mood, she talks a blue streak. What about? Parties and people—and travel. Rita, if you remember, went to Europe last summer so we had fun discussing Paris, Switzerland and other places on the continent that she had just seen and that I've been fortunate enough to visit with my mother and father.

Lana Turner, I think, would come next.

Lana and I have been friends for years and have gone out a lot together.

She's great fun. Talks well and is always gay and charming. I think Lana's the most glamorous girl in Hollywood. Why? Well, it's hard to describe. But when she walks into a room everyone falls down flat. You can't put your finger on it but I'm sure it isn't anything acquired, rather a magnetic force.

Lana also has two other qualities that are "musts" as far as I'm concerned in an attractive woman—a good sense of dress and manner. These attributes can be acquired, of course. But I suspect a natural flair for them helps.

NOW for two special dates—two girls I'd like to take out because I've watched one when she was dancing and dining and the other around the M-G-M lot. Two girls I think definitely belong in any list of Hollywood's best dates . . .

Katharine Hepburn and Joan Caulfield.

Miss Hepburn is my idea of a perfect lady in Hollywood or anywhere else. I know her only to say "Hello" to but to me she's sensational. I'd like to sit down and talk with her. I know I could learn a lot. I think she's a brilliant woman and I admire her straightforwardness. She goes after what she wants and usually gets it.

Remember when every studio in town was trying to buy her stage hit, "Philadelphia Story"? They all wanted the play. But they did not want her. At that time she was considered "poison" at the box office.

"You can't get the play without me," she told them. "Furthermore I want Cary Grant and Jimmy Stewart as the two men. And George Cukor to direct."

She got all three—or rather all four because she, of course, repeated as the leading woman.

She has a fine objective sense about herself, too, plus a sense of humor. Just before this "Philadelphia Story" episode someone offered her $10,000 to make a picture. That was a ridiculously low figure, of course. But she wrote back saying she was grateful that *anyone* wanted her for a picture.

You're wondering, perhaps, how anyone who feels as strongly as I do on the subject of women's clothes can find Miss Hepburn, who never wears anything but slacks off the screen, so attractive. I can only say that they are right for her style. Usually, I don't like women in slacks, very few can wear them well. But Miss Hepburn can. June Allyson is another girl who wears slacks beautifully. So does Lana Turner.

The ability to wear slacks has nothing to do with figure or height, as I see it. It's how they're worn that counts.

Joan Caulfield, my second special date, seems to be my type, though I have never met her. She looks so healthy and fresh. As you probably gathered by now, I like tennis, swimming and dancing, and Joan looks like the kind of girl who'd do all three well.

Greer Garson is my next choice.

In "Mrs. Parkington" I played a young

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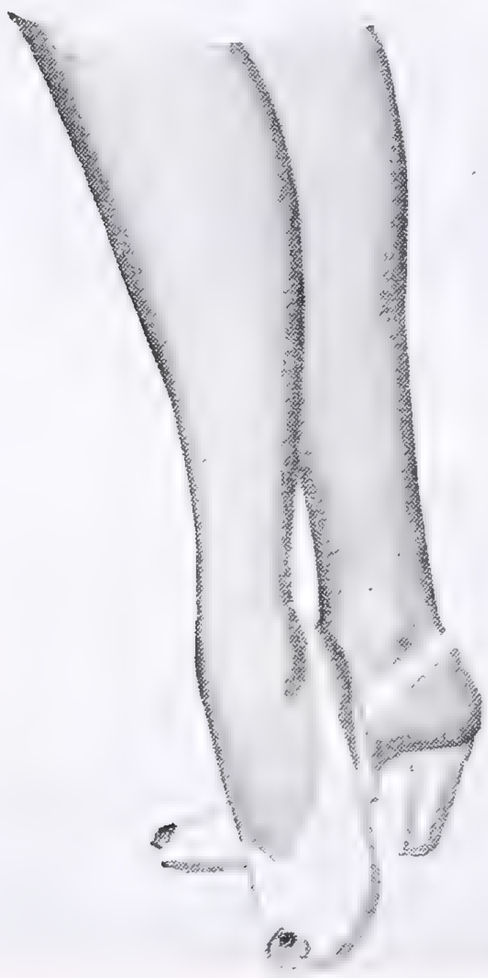

Lord who fell in love with Greer Garson. Previous to that I'd had a two line bit with her in "Mrs. Miniver." I liked Greer from the first. There's nothing freezing or starchy about her. I've never found her to be the "Grand Lady of the Screen" type. She has a wonderful sense of humor and is very stimulating.

If they ever offer a prize for charm in Hollywood, I think Greer will win it without trying.

Ava Gardner is definitely at the top of my list of highly desirable dates in Hollywood. She's not only a divine dancer, but you can really talk to Ava. She has an insatiable thirst for knowledge and most of our conversations are about books and music.

Besides being a great beauty, she's sweet and thoughtful, too.

For instance, one time during the Christmas holidays the wife of her attorney was taken very ill. Without waiting to be asked, Ava jumped into her car, went to their house and took their two small children to stay with her until the mother completely recovered. That's not the sort of thing you expect from a glamour gal or most gals, for that matter.

Yes, Anita Colby is next and it's true what they say about her. She's brainy as she is beautiful. She has a great business mind and she's a wonderful conversationalist. Anita first came to Hollywood as an actress for RKO and it was after her acting career failed to work out that she got herself a job as the mother confessor to all the glittering David Selznick stars. More power to her! Now, I understand she's making around $1,000 a week at Paramount as aide to boss Henry Ginsberg.

NOT long ago Anita addressed the Hollywood Women's Press Club. She told them about her work. I understand she was was a sensation and that, I might add, is a tough audience.

And what a way with clothes that Colby has! She doesn't spend a great deal on them but at parties no one looks any better. She's always the epitome of New York chic.

Then comes Gene Tierney who is the Eastern society type—Connecticut finishing school, debut in New York, etc. She's a lady from the top of her head to the tip of her toes. She has exquisite taste in clothes and perfect poise under any and all circumstances. Wherever she goes she gives you the feeling that she is delighted to be there and that she has a sincere interest in whomever she meets.

Like anyone else, I suppose you will say, I like the girls who share my likes and dislikes, who can be serious but who still love to laugh.

Which brings me to Hedy Lamarr. Hedy has a quality I can describe only as "infectious." She's full of fun, has a grand sense of humor and is quite different from what you'd imagine. You'd expect her to be the sultry siren type. She's not—she's spontaneous and completely unaffected.

And now for the most charming and fascinating date of all, my mother Lady May Lawford. To me she has everything rolled into one—charm, sincerity, understanding, humor and a gracious dignity that has carried us through some trying times.

I really believe that Mother has all the best qualities of each of the exciting dates I have listed above—

So—if you are a bachelor in Hollywood, could you ask for more than Rita Hayworth, Lana Turner, Katharine Hepburn, Joan Caulfield, Greer Garson, Ava Gardner, Anita Colby, Gene Tierney, Hedy Lamarr, Lady May Lawford—quite a list for any date-book.

THE END

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(*Continued from page* 41) meddle in their affairs. If they weren't so respected, no one would care.

They have been so proud of each other. I can never forget that it was Janie, herself, who called with pride in her voice to tell me that Ronnie had been elected president of the Screen Actors' Guild.

And when he was ill, six months ago, she was almost out of her mind with worry. I know this because my husband was very sick in the same hospital with Ronnie. Jane, who was expecting a baby at the time, was so distraught, that she gave birth prematurely. The baby did not live.

When Jane was stricken, it was Ronnie's time to worry and he was almost desperate. They had both wanted so much to have another child to add to their six-year-old Maureen and two-year-old Michael, whom they adopted.

Every time I went to see my husband, I dropped in on Ronnie. He was so miserable because he was unable to be with Jane during her ordeal. He tossed and fretted in his hospital bed, telling me how magnificent Jane had been and how fearful he was of her health. Little did he realize then that this illness of hers might bring about their separation within a few months.

The blow struck suddenly and out of the blue and I refused to believe that they could be serious about a break-up. When I called Ronnie immediately on the telephone, he said: "Right now, Jane needs very much to have a fling and I intend to let her have it. She is sick and nervous and not herself."

IT was not until about three weeks later that Ronnie came to my home and we really talked. He and Jane were still separated and I was disappointed that he did not seem at all sure any longer that she would want him to return home. Yet he was hopeful, and eager not to say anything that might upset the situation.

"What happened to us has happened to nearly every married couple at one time or another, Louella," he said gently. "This learning to live a lifetime together isn't easy. Practically all married people have felt a desire for freedom—one or the other of them and sometimes, both.

"Jane says she loves me, but is no longer 'in love' with me and points out that this is a fine distinction. That, I don't believe. I think she is nervous, despondent and because of this, feels our life together has become humdrum."

At the time of their break I had asked Jane if she thought Ronnie's duties as president of the Guild had taken too much of his time. She said, "Of course not. Ronnie is magnificent in this big job and I'm very proud of him."

But I knew the teeming political situation in Hollywood this past year had gone deep with Ronnie, so I asked him the same question I had put to Jane.

I said, "Do you think it's because you spend so much time on the problems of the Screen Actors' Guild that Jane has become unhappy?"

"It might have had a little to do with it," he replied. "When I was elected president the strike was on and this was followed by the Un-American Activities Committee investigation in Washington. With all these problems coming up, we had to meet often and sometimes far into the night. I can't blame her if she resented the time it took, although Jane has always been interested in Guild affairs.

"Perhaps," and there was a sigh running through what he said next, "I should have let someone else save the world and

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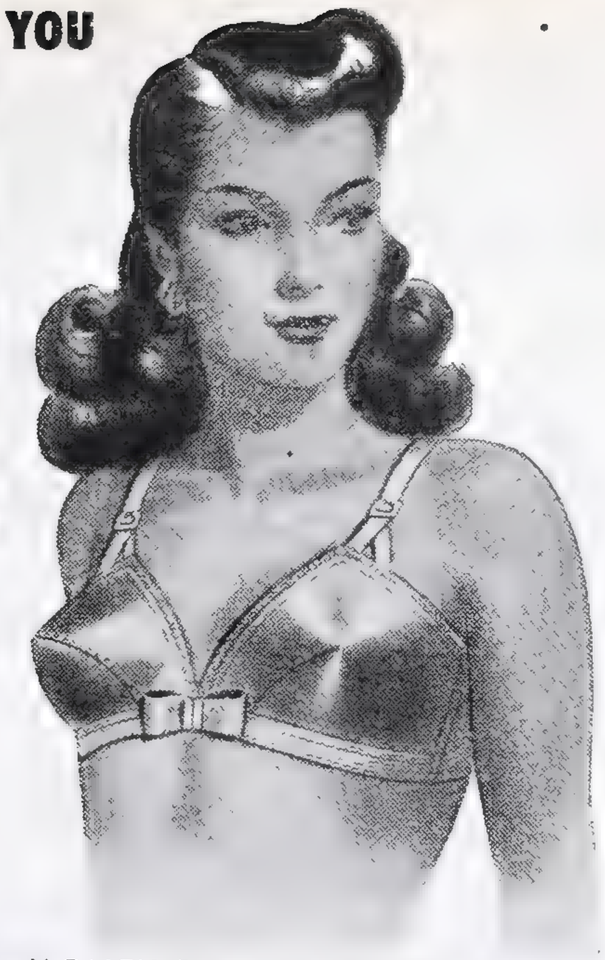

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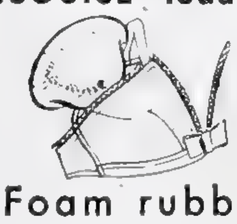

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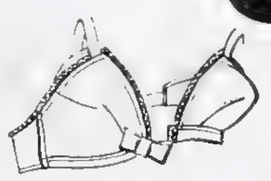

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have saved my own home."

My heart went out to him, he looked so boyish and so unhappy. He's trying so hard—almost courting the wife he loves back to him.

I happen to know that in spite of the separation and all the publicity, he gave her a big, square-cut diamond ring for Christmas. It was really the engagement ring he couldn't afford at the time they were married.

Jane's last gift to him, before she decided that married life was unbearable and took a train to New York, had been a gorgeous watch engraved "Grateful Gertie."

Does "grateful" seem an odd word from wife to husband? Not to me.

I BELIEVE Jane has always been grateful to Ronnie for his help. Nine years ago they were both with me on a personal appearance tour and never have I seen a girl so in love with a boy. At that time, she was little more than a stock company girl at Warners. Ronnie was a leading man. He helped her and taught her a great deal about the theater and the movies.

She was madly in love with him and very jealous. Before they were married I warned her about this jealousy. "I know you are right, but I can't help it," she said.

And now, it is that same so-deeply-in-love Janie who wants to pull away! It seems too hard to believe. The memories kept crowding back around me. I could see her face as my husband "gave" her away at the wedding and I could remember the way she clung to Ronnie's arm all during the reception in our home.

I know I didn't sound like a professional interviewer when I almost cried out, "Ronnie—*what* happened?"

He answered, "Nothing—and everything. I think Jane takes her work too seriously, for one thing. I can make a picture and still have many other interests. I'm interested in breeding horses, in sports, in the Guild, naturally—and in many divergent things.

"Jane isn't like that. When she is working on a picture she can think of nothing else. When she was doing 'The Yearling,' she *was Ma Baxter* twenty-four hours a day. When she made 'Johnny Belinda,' it was the same thing—living, breathing her role in the film.

"If I've had any competition," Ronnie went on, "it's been only in the roles she's played on the screen. She is very intense—but she's been a wonderful wife and mother because of that very thing. The trouble is—she hasn't learned to separate her work from her personal life."

He smiled slightly then for the first time. "If I had been a writer instead of an actor, I might have saved our marriage because I could have written a story about her as my wife and she would have lived it."

I was sorry to note a tone of resignation in his voice—a resignation to the fact that Jane, who had just announced her intention to file for divorce, does *not* want him to come back.

Ronnie however, will continue to fight and hope right up to the final decree. He loves his kids, his home and most of all, Jane. That's the way it is with Ronnie.

And what's with Jane? In spite of her intention to divorce published by her lawyer, apparently she is not too happy. At a recent Hollywood party she broke into tears and had to leave the room hurriedly.

Jane, dear—think long and well. Think with your heart as well as with that restless, brilliant mind of yours.

The road ahead can be so very lonely—alone.

THE END

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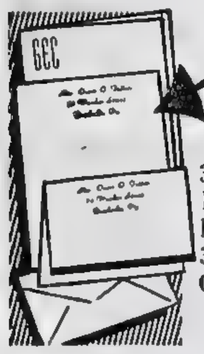

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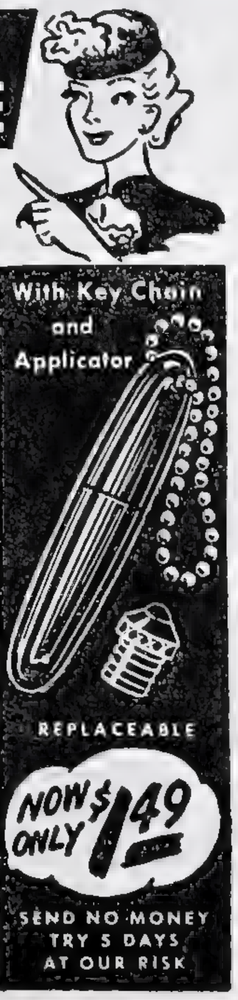

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Love Is Young

(*Continued from page* 53) I hotfooted it over to the office of my publicity friend to ask how a guy like me could possibly meet a girl like her." After Wanda's mother had given permission, a foursome dinner was arranged at James Cagney's ranch, where Audie was living.

Even now, almost eighteen months later, Wanda remembers they had hamburger steak, sliced green beans, a mixed salad and ice cream for dinner. Audie remembers that Wanda was wearing a yellow peasant skirt, a black blouse and sandals.

"Naturally I had heard about Audie Murphy, the most decorated soldier of the war," Wanda said. "The whole world heard about *him!* However, I couldn't believe the diffident, sensitive, fine-featured *boy* who opened the Cagney door that night could be the Goliath who single-handed had wrecked a good part of the enemy army!"

The rest of the evening was something of a rapturous blur. At eleven o'clock Audie drove her home. At her door he thanked her for the evening, said he hoped he would see her again, and shook hands in good night.

But since this is a true love story there is much more to it than love at first sight. It was a long long time before the boy called the girl again—at least a week! Then more weeks passed and suddenly one afternoon Audie was at Wanda's door.

"There's no reason for me to be here except I couldn't stay away," he said simply.

"I'M GLAD," she answered. "Please come in."

Actually there *was* a reason for his staying away. "I knew that first night I was head over heels in love with her and it scared me," he said. "I was so uncertain about myself and what I could do, I didn't dare think about the future or plan for it. Yet there I was, driven almost crazy by a desire to tie that uncertain future to another person's life."

Audie is twenty-three now. Born in Kingston, Texas, he was only fifteen when the death of his father left him with the responsibility of caring for his mother and six younger brothers and sisters.

To support them he worked far beyond the strength of his slight body in a filling station, grocery store, radio shop, anywhere he could get a job. Then, when he was seventeen, his mother died and, having no other choice, he reluctantly placed the three youngest children—two girls and a boy—in the Bole's Orphan Home.

Audie's first civilian act, after he was proudly escorted home by thirteen top-flight generals at the war's end, was to invest all his Army savings in a down payment on a rambling old house in Farmersville, Texas, as a home for his family. No more orphanage life for any Murphy if he could help it!

In the three desperate years of his overseas service he was wounded three times, and collected seventeen separate medals for heroism, including the highest military honor the nation can bestow on its fighting sons—the Congressional Medal of Honor.

As a boy Audie had dreamed of becoming a professional soldier. The dream was shattered by a burst of gunfire which shattered his hip in the fighting of Kolmar Pocket. And so in August, 1946, a few months after Wanda's arrival in Hollywood, he had accepted the James and Bill Cagney offer of a job in the movies.

The offer was made in good faith. No one, including Audie, knew how he would look on the screen or if he could act at all. Disheartened, and still stuffering the nervous after-shock of his war service, it was little wonder he doubted himself, his future, or his right to love Wanda.

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Wanda, too, had her problems. Scarcely eighteen years old then, she was carrying responsibilities which would have stopped many an older and wiser woman.

Almost from babyhood Wanda saw her parents struggle to make ends meet. At fourteen, when she had completed junior high school, she began working, hoping to contribute something to the family income. She chose, as the means, to be an actress.

During one of her appearances in little theater productions in Jacksonville, she caught the eye of a Warner Brothers talent scout. The result—a trip to Hollywood for a screen test. The test brought one of those stock contracts, and two small roles in "Confidential Agent" and "The Sentence."

Wanda then scored a sound success in a supporting role in "Welcome Stranger" with Bing Crosby. Her big break, however, was her role in Bob Montgomery's "Ride a Pink Horse." This led directly to a featured role in Paramount's "My Own True Love" with Melvyn Douglas and thence to her first starring role in "Abigail, Dear Heart."

But as it has a way of doing, love ignored everything but its own compulsions, so there stood Audie at Wanda's door, and Wanda was glad.

There soon followed a series of wonderful, dreamed-of dates.

Thus the happy weeks rolled by and it was Christmas. Together with her parents, Audie and Wanda were on a deer hunting trip in the High Sierras. As they walked along the mountain trail, hemmed in by towering peaks, Audie suddenly stopped.

"Skipper, I must tell you something," he said. "I've had an offer of a good job back in Texas. Obviously I'm a dud here in Hollywood, so I think I had better accept it. That means I'll be leaving soon."

"Oh, no!" Wanda cried in dismay.

"Don't you want me to go?"

Her fervent "NO!" was all that Audie needed to hear. She didn't want him to leave—ever.

Rapturous as they are in the knowledge of their mutual love, both realize they must wait for completion of their dream. They are "in love, with an understanding" and on those terms they have lived the past year. For all its happy overtones, that year was a difficult one and a stern test.

But, because this is a story of love and enchantment, it is also a story with a bright future. Wanda, incident to her newly won stardom, is fast solving her financial problems; and Audie, loaned to Paramount for a small role in "The Long Grey Line," proved such a sensational actor, that the role was increased to feature proportions. Already other studios are bidding for his time. So their future is bright, but not solely because of studios and contracts. These two youngsters who fought disheartening discouragement with spirit and determination have realized their faith in themselves—and in each other.

THE END

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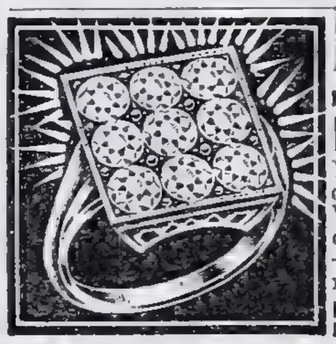
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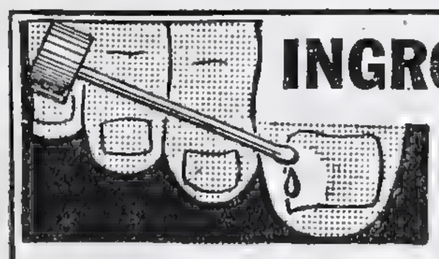

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Truth or Consequences

(*Continued from page* 46)

7. Q: Is it true that you plan to settle on a farm in Pennsylvania when you retire?

A: Not true. No plans to retire. Too many obligations, financial and otherwise, to make it possible.

8. Q: How did you happen to get into the production end of the business, Bing, particularly with "The Great John L."?

A: My brother Everett made some figures on a napkin one evening while having dinner with some gentlemen—in ink, unfortunately.

9. Q: Who gets head family billing in the Hope-Crosby company when you're partners in productions like "Road to Rio"?

A: My brothers are vice-presidents in charge of watching the exchequer—Hope's brothers are vice-presidents in charge of watching them.

10. Q: What's this I hear about your going to England? What pictures are you going to do and when?

A: Have a commitment to do a picture for J. Arthur Rank at some future date, when a suitable story is found.

11. Q: Have you been presented to Great Britain's First Family?

A: No, and I probably never will after the way Hope libeled me, telling His Majesty I signed with X's in Princess Elizabeth's autograph book. That signature belonged to Groucho Marx. But that's what happens when Barrel Beak goes without his spectacles. Getting on, you know.

12. Q: Bob Hope seems to be always kidding you about your age and vice versa. What difference in birthday candles, if I may ask?

A: You may . . . but sportsmanship prevents an answer. (As a consequence Bing blindfolded had to demonstrate the golf technique that defeats Bob Hope. What he didn't know was that Ralph had substituted fresh eggs for golf balls to provide a smashing stroke.)

13. Q: I understand that oldest son of yours has a very good voice. Do you think Gary will follow in your vocal-steps?

A: Gary could well be a singer. He has good intonation and rhythm now.

14. Q: Are the other boys musically inclined?

A: The twins have decided they aren't. Recently shipped their cornets up to the band at Bellarmine Prep School, which Gary attends, to be put to more fruitful use. But they're a big help on harmony in the quartet the boys whip up whenever the stakes are high enough.

15. Q: What's with your youngster? Seems to me I've heard a lot about him.

A: Lindsay's the other ham in the family. Dixie and I refer to him as "The Genius." He's a pretty sharp little operator; usually manages to upstage and get the best lines. The other boys don't relish sharing a show with him any more and for that matter neither do I.

16. Q: How about giving us other parents a helpful hint about what disciplinary measures you use?

A: Relatively few now. I find myself getting increasingly tolerant the larger they get. Gary now weighs 170 pounds.

17. Q: What ambitions do you have for them? What would you like them to do?

A: Just hope they have sportsmanship, good taste, wit and humility. That they're religious but not ostentatiously so.

18. Q: Is it true that you swing a far superior golf club to Hope's?

A: Well, I wouldn't say that, but it's nice that you have.

19. Q: Truthfully, how does Hope's

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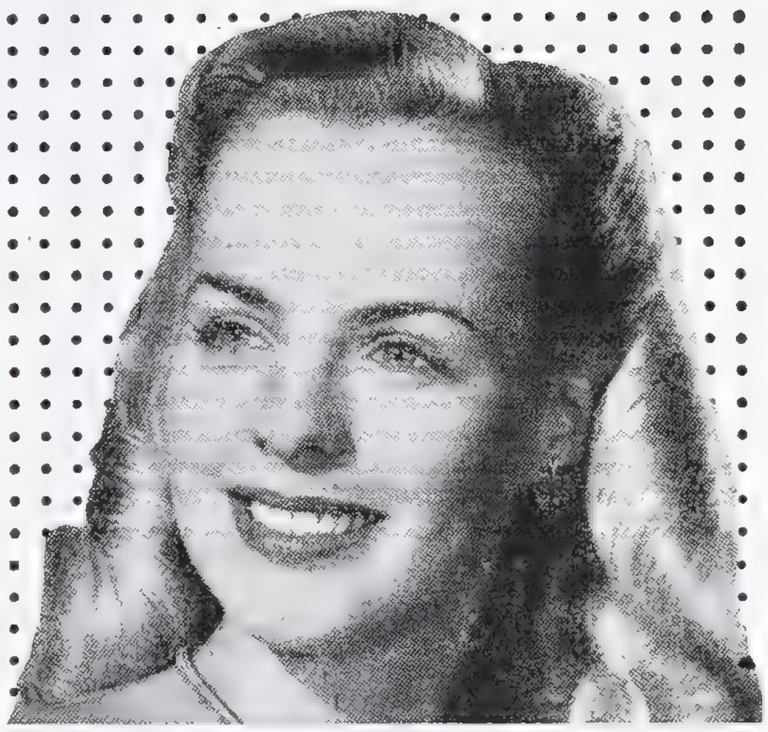

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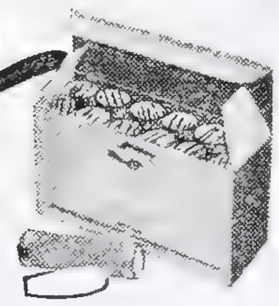

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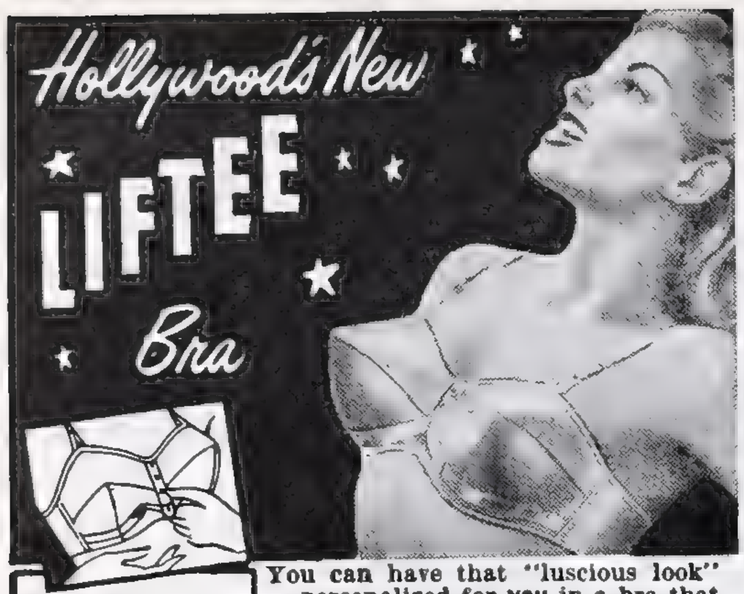

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game compare with yours? What are your respective handicaps?

A: Bob is a five handicap, I am a three. If we bet he makes me give him five shots when two is right. He has beaten me even but this would be the exception rather than the rule.

20. Q: What's the biggest fish you ever caught?

A: 288-pound Marlin, 211-pound tuna, 15½-pound rainbow.

21. Q: Name your favorite singer and tell why.

A: Ella Fitzgerald. Just like her style and voice timbre.

22. Q: Why do you object to doing live radio shows?

A: No objection to doing live shows. Transcribed are more convenient and the opportunity to edit the shows assures good quality.

23. Q: Whom do you credit with being the most help in your success?

A: Leo McCarey.

24. Q: Were you surprised when you won an Academy Award?

A: Thought Alexander Knox would get it for "Wilson" and he should have.

25. Q: What picture have you enjoyed making most?

A: "The Emperor Waltz." Shot part of it right in the middle of happy hunting and fishing grounds—Jasper Park, Canada. Also was handy to golf course.

26. Q: Other thespians are always talking about your ease before the camera and mike. Is it true that you're strictly a one-take man, Bing?

A: Sound man on "Emperor Waltz" could challenge that bitterly. You should have been around when we recorded "The Yodel Song." That was a deathless thing. Strictly artiste stuff.

27. Q: What do you personally consider your worst fault?

A: My unrestrained appetite.

28. Q: What about a good trait?

A: (Bing takes a consequence that backfired. As "Connecticut Yankee" in King Arthur's Court, he demonstrates ability as an archer, choosing Edwards as a target.)

29. Q: What's the biggest mistake you ever made?

A: Made a million of them. Can't recall the biggest. (Bing takes a consequence . . . he has to pose for a picture and take it himself.)

30. Q: Whom do you consider Hollywood's best-dressed man? What's your favorite color?

A: Gary Cooper. Blue.

31. Q: Then why are you always wearing those loud red shirts?

A: Just grab what's on the closest hook. Also, I'm color blind.

32. Q: What do you think of the new styles—for ladies, that is?

A: The ladies, heaven help them, are at the mercy of the couturiers and the husbands must pay.

33. Q: Do you have any collections, Bing? What souvenir do you value most?

A: Collect pictures of my family and my pals, of horses, mounted fish I've caught. Top souvenirs: Picture with the late General Patton and Eisenhower's autograph on a plain scrap of brown paper that says: "Dwight D. Eisenhower—in memory of Hominy Grits."

34. Q: You can't be as casual as some think. What about that prevalent idea that you don't have a nerve in your body?

A: I guess I have as many nerves as any normal person. Try to control them.

35. Q: What could worry you?

A: Lots of things. My health, my family's health, my future, our sons' future, the world's future. Anyone who doesn't worry in these times must be numb. But I still sleep eight hours.

THE END

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Rules for Wives

(*Continued from page* 51) any emotion doomed to quick starvation in our household, it was my own kind of nervous discontent which, before marriage, made up what Mom called my "picky" disposition. Pickin', in the face of Harry's complete obliviousness to it, was pretty slim.

2. Realize that criticism is the sincerest form of flattery.

The times I am surest of being a really well-loved wife are those when my husband, with a straight and measuring gaze from those very blue eyes of his, tells me something he doesn't like about me.

Early in our marriage, Harry made critical comment on the spectacularly ratted hair-dos I was then wearing. "You don't need them," he said, which could have been a reflection on my taste—or simply the honest opinion of a man who felt that what he'd married was good enough to lend itself to improvement. I threw away the hair pieces and happily found that I bettered Betty fifty per cent.

Suggestions made by a man about a woman's appearance aren't always successful—but they're always worth trying. If he's interested enough to make them—he's still interested in you. The man who gaily assures his wife that she looks just wonderful in everything is usually too lazy or too disinterested to help her figure out how or in what she looks best. Either that, or she's shown so much hurt and resentment at his previous suggestions that it's easier to be dishonest with her.

WHEN I was enjoying my woman's prerogative of a comfortable recuperation from Vicki's trying birth, I encountered another of those measuring gazes: "Kid," said my husband courageously, "you're getting fat." I went on a diet—but quickly. By then I knew that criticism is much kinder when it begins at home.

3. Minimize the negative by accenting the positive. I do mean try going to town on your husband's "likes" rather than resenting his dislikes.

For instance, the fact that those frilly negligees considered so feminine by some men are classified as "wrappers" by my husband, is more significant to me personally than it appears to be on paper. Unenthusiasm now could later become aversion. Meantime, there isn't any evening, after a hard day at the studio, when I couldn't slip into one of those loose "Stella Dallas" deals for dinner and meet complete tolerance I know. But who wants tolerance? How can it compare with that verbal appreciation that greets a pair of those well-tailored slacks that my husband considers particularly trim?

4. Give in—but don't give *up* your personality.

If what I've said so far adds up to a wife who's happiest when she's agreeing with her husband, I'm glad. But if anything I've said sounds as if I'd want to bore the man I love by becoming a "Yes" gal, let me hasten to correct it. . . .

By happy circumstance, Harry and I get a kick out of the same things—music, hamburgers with onions, Western pictures, and the names we picked for our two daughters: Vicki, because my name was "Victoria" in "Springtime in the Rockies," the picture that first brought us together; and Jessica, which is feminine for Jesse James. Both of us are mad about fire-engine red—in decorative schemes, on our cars, in those plaid Western shirts we wear.

At meal-times, however, Harry leans a little to the "particular" side—while I'll eat anything but calves liver and bananas. In the same way, the political and philosophical views expressed by me are not necessarily those of my husband.

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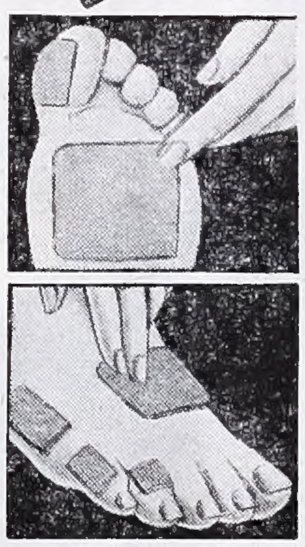

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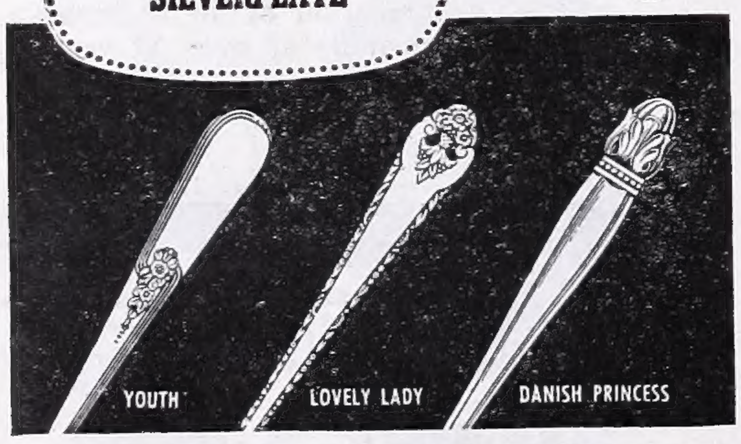

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5. Grown-ups need to find a way to keep growing.

When you're in your teens, getting old enough to be married is about as far ahead as you can look. Unfortunately, there are grown couples who can't seem to look any farther ahead than the preacher and paying off the hospital bills when the children arrive. . . . That's when husbands and wives get restless with each other.

For that needed hobby—something of absorbing mutual interest apart from work and everyday living—the Jameses have their horses. Owning a small ranch and a few horses depends, of course, on both your location and your finances. Not every wife is lucky enough to be able to sit on a split-rail fence at 5 a.m. watching the sun and her husband's spirits rise simultaneously, as he clocks a colt around the track. But there *is* a way for every wife to find some goal to share with her man, some way to keep "growing" with him, if it's only toward a more productive vegetable garden or a bettered golf game.

6. Children are a pleasure, but be sure to keep your "pleasures" mutual.

Too often after baby arrives, Daddy becomes little more than a paying guest in the house—shut out of the nursery and, worse yet, shut out of the place he used to hold in his wife's scheme of things.

VICKI has always been her Daddy's baby—not only in looks and in disposition, but because each of us thinks it important that a child should know the love and discipline of both parents. Neither one of us ever countermands an order given by the other. Once in a while though, we indulge in the "silent-signal" system if we think the other is being too severe. . . .

There was one time recently when, because she had not finished her vegetables, I made the usual pronouncement, "All right, Vicki. You haven't eaten your dinner. There won't be any dessert."

Have you ever seen a four-year-old *wilt*? Silently—just laying her little head slowly down on her chubby little arms? Sure, you have—but have you ever looked across the table and seen the big lug known as Daddy doing a similar and even sadder droop into his collar? Gee, it scared me—especially when he seemed to be trying to form his five fingers into a circle of pickets, blowing on the tip of each one.

Finally, I got it—it happened to be my birthday, and how could my daughter waste room on vegetables when she knew about that surprise birthday cake, candles ready to be lit for its grand entrance?

"We—ll, all right, Vicki—*tonight* you may have dessert. But tomorrow night you *can't* have any unless you finish your dinner." Guess we grown-ups get pretty confused at times.

7. Variety is for spice—but routine is for security.

That same old dinner-time every night—at our house, we refuse to sign working contracts that will keep us away from that 6:30 dinner table. That same vacation together at the same place, every year—those precious six weeks with each other.

Those rituals—the constant sharing of commonplace little experiences—that familiarity with each other's foibles and habits that comes to have a meaning that's hard to define. Somehow, I'm thinking of last Christmas: The way we sat around in that slow wait for Vicki to carry each gift-wrapped package to the recipient—and how every other one of those packages, ten of them in all, contained a duplicate of that cigarette-holder I am always misplacing—each holder a gift via Harry—from one of our horses!

Sure—marriage is just a repetition of all those everyday things that hold life together. That's what makes it so wonderful!

THE END

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